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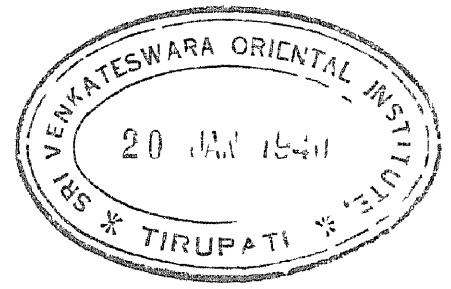
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University of Mysore



# ANNUAL REPORT

OF THE

# MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1933



BANGALORE

PRINTED BY THE SUPERINTENDENT AT THE GOVERNMENT PRESS

1936



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### Mysore District

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"	258	"	29	"	seems	"	seem
"	263	"	6	"	prisioner	"	prisoner
"	269	"	11	"	villeges	"	villages
"	269	"	16	"	Violater	"	Violator

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HARNAHALLI LAKSHMINARASIMHA TEMPLE, CEILING (p 59)

# ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1933.

## PART I—ADMINISTRATIVE.

There was no change in the staff of the department and Dr. M H. Krishna,  
**Staff.** M A., D LIT (LOND ), continued as part-time Director.

The Director and party toured in parts of the western districts of the State in  
**Tours** connection with the conservation and study of ancient  
monuments and for collecting photographs, drawings  
and descriptive notes for a monograph on Chālukyan  
Architecture in Mysore. The Assistant to the Director toured in the Mysore  
District and collected a number of useful inscriptions The Architectural Assistant  
could not tour owing to other work in connection with the D P W at Bangalore.

Detailed studies are now published of many important monuments like those  
of Gōvīndanahallī, Nuggihallī, Mosale, Kōravangala,  
**Monuments** and Belavādi The attention of the department was  
focussed on the study of Chālukyan Architecture

The most important piece of work in Epigraphy during the year was the  
detailed study of the inscriptions of Śringēri and its  
**Epigraphy** famous Matt founded by Śankarāchārya In view of  
the controversy about the authenticity of the Śringēri  
records, a detailed examination became necessary Some of the notes taken by  
Mr. R. Narasimhacharya in the year 1916 were found highly useful in this con-  
nection.

Two new Kannada manuscripts were obtained and studied during the year  
One was a Kannada rendering of the Padma Purāna by  
**Manuscripts.** the famous author Chikupādhyāya of Chikka Dēvarāja's  
Court. It throws interesting light upon the progress  
of Vaishnavism in Mysore and on the social life of the times Another work was  
the Navarasa Alankāra by Timmarasa, a valuable Kannada work containing a  
description of the nine rasas or 'flavours' of poetics.



During the year, the General Index for the letters A to K of the Epigraphia Carnatica was made ready for publication as Part I of the 13th volume of the Epigraphia Carnatica series. The Annual Reports for the years 1931 and 1932 were prepared, but could not be printed.

The notes made by the Director about the repairs and conservation needs of the monuments studied by him are published in the body of this Report. Notes received from the Office of the Government Architect regarding the work done by that office for the conservation of monuments, are embodied in Appendix "A".

The staff of the department worked with diligence and zeal and helped greatly in making the work of the year successful.

## PART II—STUDY OF ANCIENT MONUMENTS.

### HOSAHOLALU.

#### LAKSHMĪNĀRĀYANA TEMPLE.

No inscription concerning the Lakshmīnārāyaṇa temple of Hosaholalu has yet been found. In the annual report of the department for 1915, page 19, it was guessed that the temple might belong to 1118 A. D., but in the lists of monuments published by the department, Mr. R. Narasimhachar thinks that the temple might have been built about 1250 A. D. It is now thought that it was built at about the same time as the Nuggehalli temple whose date is 1240 A. D. However, this temple appears to have retained its original form for a long time and in recent years a mantapa of twelve ankanas was constructed of granite stone in front of the temple. A small room to the south-east of the navaranga on the outside served for sometime as a kitchen. Recently a large room has been constructed to the south of the mukhamantapa for the same purpose. It appears that about 20 yards away from the temple and around it there was formerly a compound wall. This has now disappeared. Another wall is in the course of construction. The general features of the village indicate that it must have been originally a complete agrahāra built in the fertile valley with the Lakshmīnārāyaṇa temple in the centre, the Hariharēśvara temple to the east-north-east and a protecting wall around the village as at Sōmanāthapur. The agrahāra has now practically disappeared leaving Hosaholalu, a village of weavers.

#### History.

The main temple, a trikūtāchala of the Hoysala style, is built on a platform,  $4\frac{1}{2}'$  high, following roughly the contour of the temple. The navaranga has only a small extension eastward consisting of the *jagali* platform and the doorway ankanas. Thus the navaranga is smaller in dimensions than that of Kappechennigarāya of Bēlūr and of Sōmanāthapur. Of the three cells, the north and the south ones are square in plan both inside and outside, though they have the centre of each side slightly projecting. The main cell also is on a 16 pointed star plan but since it has three outer niches on the south, west and north, it assumes a much more important position in the plan. Of the three cells, it only has a sukhanāsi and a tower. The general features of the temple indicate that it must have been constructed by some important official about the middle of the 13th century A. D. The main temple only, which is Hoysala, is here studied.

#### General description

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The platform on which the temple is built was originally supported by elephants, five of which now remain. The elephants are all crude and two of them almost unworked.

### Detailed Study of the Sculptures.

The walls of the main temple begin at the bottom with a frieze of elephants of the usual type. The one thing which is of special interest

#### Elephants' frieze

in this frieze is that here and there among the elephants is carved a man fighting a tusker or a tōrana with a seated

Yaksha. For the sake of convenience, the outer face of the main temple is divided into 19 sections marked in the plan.

The frieze of horsemen is of the usual character, only there are more horses wearing armour than even at Sōmanāthpur, the most

#### Horsemen frieze

favourite pose being canter

A scroll frieze of fine workmanship runs round the temple, though there is

#### Scroll frieze.

nothing remarkable in it.

Above it is a frieze illustrating Hindu mythology the first portion on the south-east being the churning of the milky ocean, that on

#### Mythological frieze.

the south, the Rāmāyana, on the west the Mahābhārata and on the north-east, the Bhāgavata. Some of the impor-

tant scenes are here identified.

1. (a) Varāha fighting the demons.  
 (b) Garuda's war with the Dēvas.  
 (c) Garuda brings amṛita kalaśa to the earth.  
 (d) The Dikpālakas in a row proceed to witness Samudramathana.
2. (a) Samudramathana (partly hidden in the kitchen wall).
3. (a) Hiranyakaśipu persecutes Prahlāda  
 (b) with elephants, serpents, fire and goblins, by throwing him down from the hills, and dipping in the ocean, but cannot subdue him.  
 Vishnu appears in his viśvarūpa and assures protection to Prahlāda.
4. (a) Narasimha slays Hiranyakaśipu.  
 (b) Kumārasvāmi leads the Dēvas in the war against the three cities.  
 (c) The forces of Śiva fight the demons (Andhakāśura ?)  
 (d) Śiva as Gajāsuramardana.

### RĀMĀYANA.

- (e) Daśaratha and his queens.
5. (a) Daśaratha performs *putrakāmeśthi*  
 (b) Ahalyā is freed from her stony prison. (Local people identify it as the birth of Sītā.)

- (c) Rāma and Lakshmana proceed to Janaka's court.
  - (d) Marriage of Rāma with Sītā.
  - (e) Rāma defeats Paraśurāma.
  - 6. (a) Rāma's impending installation as yuvarāja is celebrated
  - (b) Rāma, Lakshmana and Sītā proceed to the forest.
  - (c) Kabandha is slain as also Khara and his brothers.
  - (d) Śūrpanakhī is disfigured
  - (e) Rāma pursues the golden deer and shoots it
  - 7. (a) Rāvana who is incited by Śūrpanakhī abducts Sītā in the guise of a rishi.
  - (b) Jatāyu fights and dies
  - 8. (a) Rāma slays a demon.
  - (b) Hanumān meets Rāma.
  - (c) Vālī fights Sugrīva
  - (d) Vālī is slain after the seven palms are shot through.
  - (e) Coronation of Sugrīva
  - (f) Hanumān receives Rāma's ring.
  - (g) He rescues the monkeys from Svayamprabhā's cave and reaches the ocean
  - (h) Hanumān crosses the ocean
  - 9. (a) He defeats Lankinī.
  - (b) He meets Sītā.
  - (c) He fights the rākshasas.
  - (d) He is captured by Indrajit.
  - (e) He argues with Rāvana.
  - (f) He burns Lankā
  - (g) The ocean is bridged.
  - (h) The battle begins
- } Pl. IV, 1.
- 10. (a) Rāvana and his forces issue forth to battle.
  - (b) Lakshmana swoons
  - (c) Hanumān brings Sañjīvaparvata.
  - (d) Lakshmana resumes the battle.
  - (e) Indrajit performs a sacrifice.
  - (f) Lakshmana slays Indrajit.
  - (g) Battle between Rāma and Rāvana.
  - (h) Rāvana is slain.
  - 11. (a) Coronation of Vibhīshana.
  - (b) Sītā proves her purity and Rāma sets up Rāmēśvara linga.
  - (c) Rāma and Sītā return home in the Pushpaka.

## MAHĀBHĀRATA.

12. (a) Bhīma shakes the Kauravas off their tree perch.  
 (b) Yudhishtira plays the dice and loses the kingdom.  
 (c) Duṣṣāsana unrobes Draupadī  
 (d) Krishna appears to the Pāndavas (damaged).  
 (e) Two heroes fight (to be identified).  
 (f) The story of Arjuna and the Kīrāta.  
 (g) Arjuna obtains boons
13. (a) In Virātanagara, Bhīma fights the wrestlers and an elephant.  
 (b) Bhīma slays Kīchaka and appeases Draupadī.  
 (c) Arjuna rescues Virāta's cows
14. (a) The great war begins  
 (b) Duṣṣāsana is slain by Bhīma and Draupadī fulfils her vow.  
 (c) Bhīma fights Bhagadatta's elephant
15. (a) Arjuna pins the hands of the Sama-saptakas into their mouths.  
 (b) A yōgi is beheaded (locally interpreted as Bhūrīśrava).  
 (c) Arjuna fights Saindhava whose head flies across the ocean to the hands of his father who is in yōga (Pl. IV, 2.)
16. (a) Drōṇa lays down arms and is beheaded by Drishtadyumna.  
 (b) The Chakra-vyūha—a small figure almost invisible with wax, oil, etc.  
 This is worshipped by the local women in labour.  
 (c) Abhimanyu is slain.  
 (d) Karna is anointed as the Generalissimo.  
 (e) Karna battles with Arjuna
17. (a) Bhīma slays Duryōdhana and his brothers.  
 (b) Duryōdhana is forced to come out of the Vaiśampāyana lake.  
 (c) Krishna slaps his thighs while Bhīma is fighting with Duryōdhana.
18. (a) Duryōdhana is mortally wounded  
 (b) Asvatthāman promises vengeance.  
 (c) Krishna hides the Pāndavas.
19. (a) Aśvatthāman slays the Upa-Pāndavas and shows their heads to Duryōdhana  
 (b) Arjuna fights Aśvatthāman  
 (c) Krishna protects Uttara with his chakra  
 (d) The Pāndavas worship a tree  
 (e) Last moments of Bhīshma.  
 (f) The coronation of Yudhishtira.  
 (g) A prince in durbar, possibly the Hoysala king of the time. (Compare similar panels at Bēlūr, Halebīd, etc.)

Next above is a frieze of makaras, most of which have riders, here and there; lions are carved in the corners. The makaras and the

**Makaras.**

**Swans.**

swans above them are well ornamented. The swans are fine and are shown in their usual attitudes of pecking, beaking, feeding themselves and feeding the young

One group on face 7 shows a young swan seated on her mother's back

Next above the swans in the portion of the temple to the east of the cells and under the railings is a row of plain pilasters between each

**Yakshas.**

pair of which is a seated Yaksha. Occasionally a Yakshinī takes the place of a Yaksha. On each pilaster is a turret

and between the turrets are generally the rearing lions and in a few places, instead of the rearing lions Sala fighting two lions

A narrow scroll, 3" wide occurs next and further up the railings. To the right and left of the main entrance of the navaranga in front of

**Scroll work**

**Railing panels.**

the temple runs a row of stone railings slightly slanting forward and having the face divided into panels of 9" × 8" by double pilasters of the round type. There are fine

sculptures illustrating the Bhāgavata and other myths on these panels. Since the two front panels by the east door have been removed, the following descriptions begin on the south-east, inside the kitchen

1. (a) Corner lion

(b) A man with pestle and mortar stands with folded hands before a deer (to be identified).

(c) Krishna appears to his parents in prison in his *viśvarūpa*.

(d) Vasudēva carries Krishna across the Yamunā and exchanges him with Gōpī's child, Durgā.

(e) Child Krishna is brought up.

(f) Krishna slays Pūtānī

(g) He slays a horse demon.

(h) He dashes an ass against a plantain tree.

(i) He kills Dhēnukāsura.

(j) He kills Bakāsura.

(k) Durgā slays Mahishāsura

(l) Krishna kills Bakāsura—repeated.

(m) Corner lions.

2. THE BHĀGAVATA STORY IS CONTINUED IN DISORDER.

(a) Krishna slays a demon.

(b) Krishna cures and thanks the dwarf woman.

(c) Akrūra takes Krishna and Balarāma in a chariot.

(d) Kṛishna shows *viṣvarūpa* to Akrūra in the Jumnā.

(e) Kṛishna fights Kamsa's elephant

(f) Kṛishna overcomes the wrestler, Chānūra.

(g) Kṛishna slays Kamsa—end of south railing

North-east railing from the north-eastward —

18. (a) Obscene

(b) Obscene.

(c) Couple at love.

(d) A fish (*Matsyāvatāra*)

(e) *Kūrmāvatāra*

(f) *Varāhāvatāra* (Anthropoid).

(g) Corner lions

19. (a) *Narasimhāvatāra*.

(b) *Vāmanāvatāra*

(c) *Paraśurāmāvatāra*.

(d) Śrī Rāma.

(e) *Halāyudha*

(f) Buddha

(g) King seated in state—Could it be the builder?

(h) Corner lions

Above the railings between pond-shaped pilasters is now a stone wall, only portions of which are covered by pierced windows. In two places, however, modern wooden windows have been inserted.

#### Pierced windows.

Above this level is the row of eaves ornamented, as usual, with small *kīrti-mukhas* and beaded pendants.

#### Eaves.

The large wall images are dealt with here in groups with a chief deity in the centre and consorts and other attendants at the sides.

#### Large wall images.

These latter are of the usual type holding *padma*, *phala*, *chāmara*, etc. The chief images are themselves about 2½ feet high; and including the pedestals and the *tōranas*, about 4 feet high. The pedestals form one continuous row ornamented with creeper scroll having lion faces in the corners and buds or *Garudas* in the convolutions. They remind us of the similar scroll base at the *Hoysalēśvara* and *Nagarēśvara* temples at Halebīd. The *tōranas* are nearly all of the creeper type, the old serpentine and jewel forms appearing rarely. The images are well worked and well proportioned and resemble those by Mallitamma and others on the north and south cells at *Sōmanāthapūr*. There are very few ugly figures which fact shows uniformity of execution. The chief figures are here named under the respective wall sections.—



1 YOGAMADHAVA (p 10)



2 DHANVANTARI (p 9)



3 DAKSHINAMURTI AND MOHINI (p 9)



4 DANCING SARASVATI (p 10)





3. (a) Amaravīranārāyana, also called Paravāsudēva, seated in sukhāsana in the coils of Ananta  
 (b) Kēsava standing with consort admiring herself in a mirror  
 (c) Sarasvatī dancing with drummer to left
- 4 (a) Brahma standing, bearded (rosary, pāṣa, ladels and kalaṣa)  
 (b) Nārāyana  
 (c) Lakshmīnārāyana in sukhāsana with attendant group  
 (d) Mādhava with Mōhinī to left.  
 (e) Lakshmī standing (padma, chakra, śankha, kalaṣa)
- 5 (a) Pārvatī dancing with Gaṇēśa to right and Kumāra to left. (Six hands rosary, goad, svargahasta, pāṣa, lambahasta, phala.)  
 (b) Gōvinda  
 (c) Lakshmīnārāyana seated
6. (a) Viṣṇu  
 (b) Madhusūdhana.  
 (c) Indra and Śachī on Airāvata going forth to defend the Pārijātā  
 (d) Kṛiṣṇa and Satyabhāmā, borne by Garuda, give fight to retain the Pārijātā.  
 (e) Trivikrama.  
 (f) Vāmana
- 7 (a) Gōvardhanadhāri—well worked.  
 (b) Two-handed Viṣṇu (Dhanvantari?) seated in padmāsana with a bowl of sweets in the right hand and kalaṣa in the left—in field chakra to right and śankha to left. (Pl. II, 2 )  
 (c) Mōhinī dancing with Dakṣiṇāmūrti admiring her. The latter wears kullāvi, long coat, goad, and bowl with chakra. (Pl. II, 3 )  
 (d) Śrīdhara with Garuda to his right

#### 8. SOUTH NICHE.

This structure which must have been built along with the original temple itself has above the mythological frieze a row of large images, the makaras and swans being omitted. The niche has two stories with the usual tower on top

- (a) Two-handed Pānduranga faces east with his hands akimbo holding: right padma, left conch  
 It is most interesting to find an image of Pānduranga here
- (b) Niches vacant.
- (c) Yōgānarasimha with Kōdandarāma and Lakshmana to the left.
9. (a) Hṛiṣīkēśa  
 (b) Padmanābha  
 (c) Vēnugōpāla

- (d) Śārādā--dancing (with pustaka in one of her hands) Pl. II, 4.  
 (e) Dāmōdara.

10.

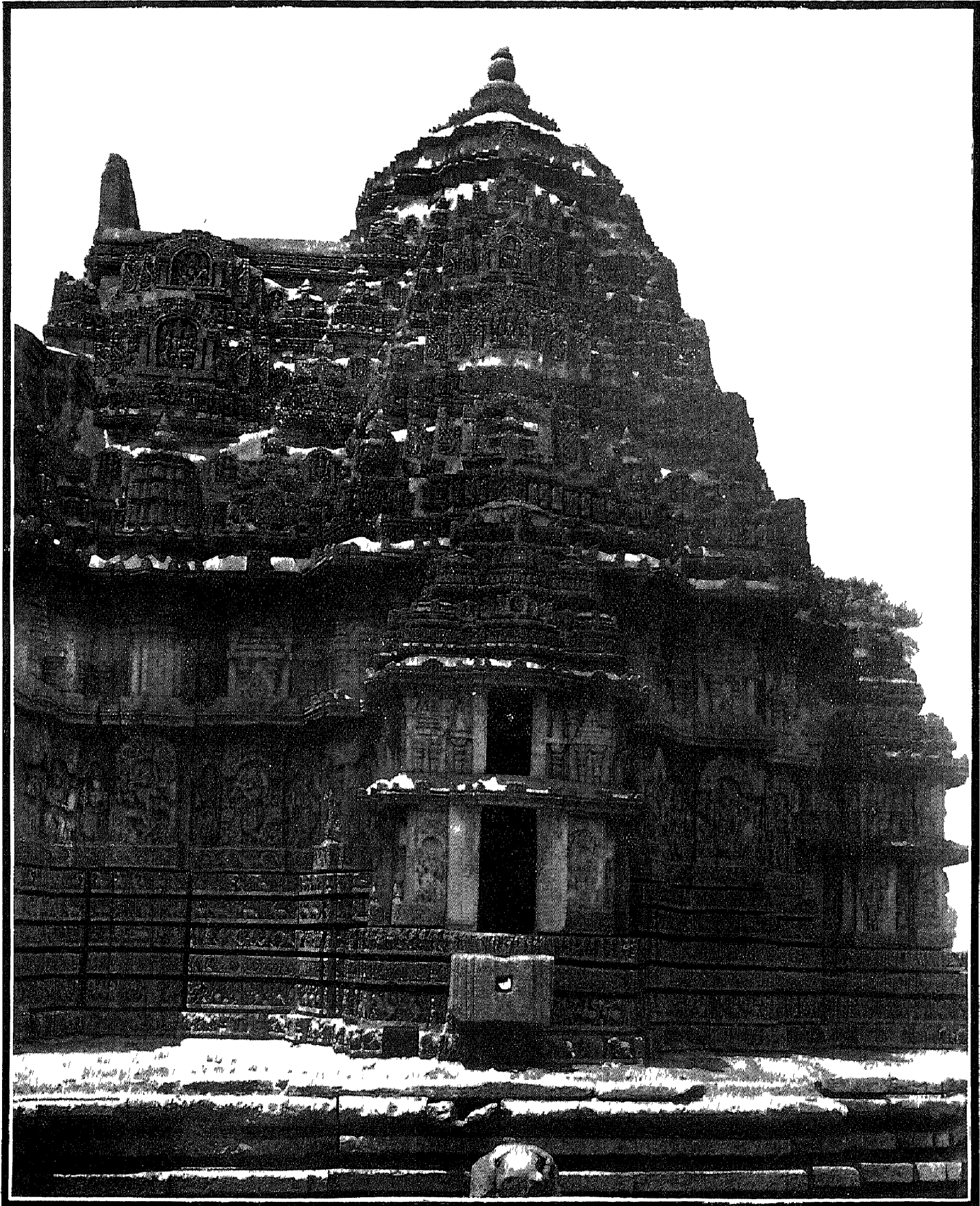
## WEST NICHE.

- (a) Pārvatī seated.  
 (b) Niches vacant.  
 (c) Brahma standing with Śārādā to left  
 11. (a) Sankarshana  
 (b) Śārādā  
 (c) Bhairava (6 hands sword, chakra, trisūla, damaruga, śankha, bowl and head).  
 (d) Vāsudēva.

12.

## NORTH NICHE.

- (a) Pārvatī seated  
 (b) Both niches vacant  
 (c) Ganēśa dancing with accompaniments  
 13. (a) Pradyumna  
 (b) Vēnugōpāla.  
 (c) Mahālakshmī dancing with accompaniments (eight hands abhaya-hasta, padma, chakra, svargahasta, śankha, lambahasta, phala, dāna—To her right in the corner are two monkeys fighting for a fruit  
 14 (a) Aniruddha  
 (b) Purushōttama.  
 (c) Mahīshāsuramardīnī with lion on pedestal.  
 (d) Yōganārāyana. (Pl II, 1.)  
 (e) Adhōkshaja  
 (f) Narasimha standing  
 (g) Achyuta  
 15. (a) Lakshminārāyana in sukhāsana.  
 (b) Janārdana  
 (c) Kālingamardana with the river Yamunā on the pedestal. To his left is Mōhinī molested by a monkey  
 16. (a) Durgā (as Vaishnavī) standing with goblins on each side. (Eight hands sword, arrow, trident, chakra, śankha, damaruga, bowl and head)  
 (b) Upēndra (Śankha, gadā, padma, chakra). These attitudes are of Śrī Krishna (artist's mistake), for Upēndra padma and chakra shall be interchanged  
 (c) Lakshminārāyana in sukhāsana.



HOSAHOLALU LAKSHMINARAYANA TEMPLE NORTH VIEW OF TOWER (p 11)



- (d) Hari—to his left a lady is admiring herself in a mirror, while to his right another lady is listening to a parrot
- (e) Bali making offerings to Vāmana
- 17 (a) Trivikrama with leg lifted up to the Brahmālōka and the river Ganges flowing down on the head of a yōgi, presumably Śiva
- (b) Śrī Krishna standing, four handed
- (c) Lakshmīnarasimha in sukhāsana with boy Prahlāda praying. (End of large images.)

Above the large figures is a cornice running round the temple shaped like eaves with kīrtimukhas and beaded pendants

### **Turreted Canopies**

A row of turrets borne on single or double pilasters and surmounted by round kalaśas is found further up

Under the canopies are usually seated figures of Yakshas or Yakshinīs with an obscene group or a lady at dance or toilet, here and there. These turrets are rather simple compared with those at Sōmanāthapūr

Above the row of turrets is a row of eaves of the usual type without any imitations of timber work on the under surface

### **Parapet**

Above the eaves is the old stone parapet composed of two rows of cornices and a row made up of śikharas, kīrtimukhas

and niches. These niches contain mostly figures of Yakshas and Yakshinīs. The old parapet is now surmounted by a recent wall of brick and mortar

It appears that nearly 35 years ago the roof of the temple which was leaky was repaired. On that occasion it was discovered that the roof over the navaranga was double and hollow, while the main tower was also hollow and could be entered from the east through a narrow low passage

The temple has only one tower and that over the main cell. (Pl III) The structure is in the shape of a sixteen-pointed star, like the

### **Main Tower**

main cell itself and is intact with śikhara, kalaśa, etc

The tower has of course its usual tiers bearing kīrtimukhas on the south, west and north sides with small images in them. These figures are south—Krishna dancing, Sūrya, west—Lakshmī dancing and Lakshmī seated.

The tower has the usual projection over the sukhānāsī on which the following sculptures are found —

South Sala fighting two lions, Lakshmīnārāyaṇa and Kālingamardana

North Dancing group Lakshmīnārāyaṇa, Amalanārāyaṇa

Front, East six-handed Krishna dancing (abhaya, sankha, svargahasta, chakra, lambahasta, and dānahasta)

Below it is a group of Lakshmīnārāyaṇa in sukhāsana

Further is a Hayagrīva

The mukhamantapa is a rough modern structure of granite built about two generations ago. The navaranga doorway which is now

**Navaranga.**

covered over with a thick coat of chunām has a well worked lintel. In its centre is standing Vishnu and on either side of him are Sala and dancing groups with warriors and lions destroying elephants. Above the cornice is a group with perhaps dancing Krishna in the centre. The chunām has to be carefully cleaned for further study.

The navaranga has nine ankanas with an extra ankana near the east door and narrow *jagali* platforms or stone benches on either side. It has nothing remarkable except its fine pillars and ceilings. The 'jagalis' are now used as store rooms. These should be avoided as soon as a regular store room is built.

Against the west wall of the navaranga are two niches with five stone towers above them. In the south niche stands an image of Ganapati (tusk, ankuśa, pāśa and apūpa). In the north] niche is Mahishāsūramardīnī. Both the images are now covered over with wax owing to pouring of oil, etc.

The pillars on the main square of the main navaranga are of the usual round lathe-turned type with fine beaded work. The pillars next

**Pillars.**

to the navaranga doorway are star-shaped and of 16 points while the others are 48 pointed. The capitals of the navaranga pillars, however, deserve special notice. They have mostly groups of dancing ladies with accompaniments. Some of the ladies however are in interesting poses like the madanikā figures of Bēlūr and in one place Kālingamardana takes the place of the dancer. Below the capitals is a fine scroll work and a monkey in one of the convolutions on the north-west pillar is much admired locally. In the corners of the capitals are lions slaying elephants.

All the ten navaranga ceilings are domed bhuvanēśvaris, finely planned and executed. They resemble very much the ceilings of

**Ceilings.**

Sōmanāthapūr. The chief features of the ceilings are noted here commencing from the doorway in pradakshina

order

- (1) Above the row of Dīkpālakas are rows of lions and turrets and of Yakshas. The ribs of the dome are joined by circular rafters and below the central pendent bud is a swan with its head turned back.
- (2) Circular
- (3) Star-shaped.
- (4) Circular
- (5) Curved Śrī-Chakra, fine design.
- (6) Octagonal.

- (7) Square with interlaced band.
- (8) Circular.
- (9) Circular
- (10) Circular Below the pendent drop is a small round panel with  
Kālingamardana

The south cell has a fine doorway with dvārapālas below, and pilasters in high relief. The lintel has Vēnugōpāla supported by the usual Sala and dancing groups. Above the cornice are seven turrets with intervening lions. The cell itself has nothing remarkable. The image of Vēnugōpāla which was formerly on its Garuda pedestal is said to have been removed to Kannambādi. In its place there is now a group of utsavamūrtis with Janārdana in the centre having a consort on each side. The metal images are fine and the kirīta of Janārdana has a large but loose top, shaped like the vairamudi. The cell roof is flat.

The west sukhānāsī doorway is similar to the doorways of the other two cells with Nārāyana on the lintel. The sukhānāsī has nothing remarkable in it. The garbhagriha doorway is also similar to the sukhānāsī doorway but the image on the lintel is

only half carved. Inside the main cell on the Garuda pedestal stands the image of Nārāyana, 4½' high (śankha, padma, gadā, chakra). The image is fine and on the arch are the usual ten avatāras. There are three small chambers adjoining this cell on the south, west and north.

The north cell is very similar to the south one with Lakshmīnārasimha instead of Vēnugōpāla on the lintel stone. Inside the cell is found a fine image of Lakshmīnārasimha, an original Hoysala piece. It is much covered over with wax and oil. As usual, the ten avatāras appear on the tōrana.

## OTHER BUILDINGS IN THE VILLAGE.

The Basti is a small structure about 100 yards to the north-east of the main temple. Its garbhagriha is of soap-stone and was constructed in 1118 A. D. The navaranga and the rest of the building are recent additions. In the main cell are now kept five small images: three of Pārsvanātha, one of Anantanātha and one of the 24 Tīrthankaras. Of these the three smaller ones *viz* the standing figures of Pārsvanātha, Anantanātha and one of the 24 Tīrthankaras appear to be of the Hoysala period, while the others are of modern workmanship. In the navaranga are the corresponding Yaksha and Yakshinī, *viz* Dharanīndra and Padmāvatī, which appear to be old.



The Hariharēsvara temple which is now completely ruined has a broken figure of Harihara standing with trident in the right hand, and śankha in the left, the remaining two hands being broken. The image is fine and was in good condition in 1915. Now it is broken and lies under heavy overgrowth. It should be removed and preserved in the mukhamantapa of the Lakshmīnārāyaṇa temple. It was probably built at the same time as the latter by an officer whose name or whose father's name was probably Harihara. The Vishnu image mentioned in the report for 1915 is now missing. To its north-east is an old pond called Okkarane kola.

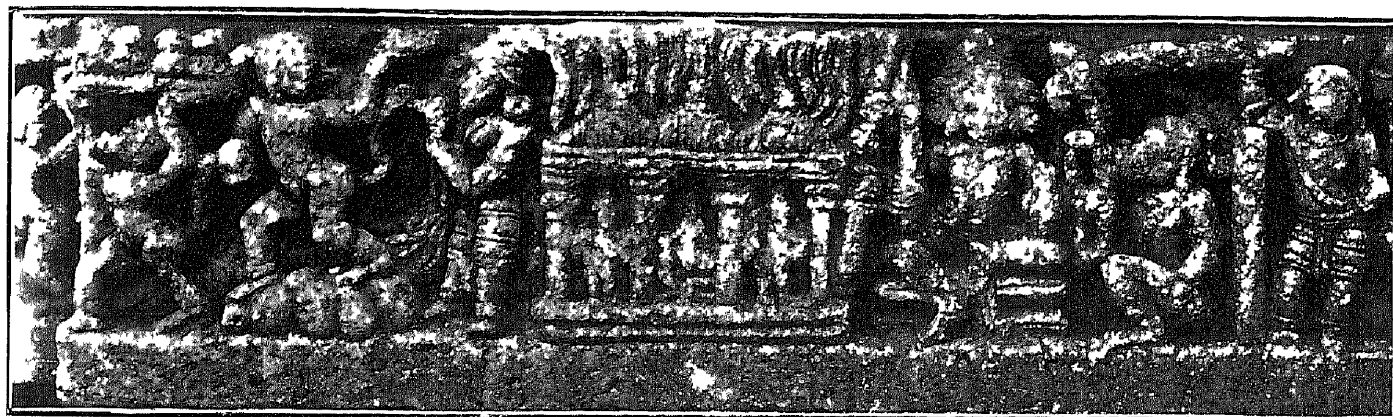
The Āṇjaneya temple is a recent structure of about the 17th century A. D. The image is a relievo of the usual rude Vijayanagar type showing Hanumān treading on a rākṣasa. In front stands a granite Garuda pillar, about 25 feet high with a tapering fluted shaft, and bearing Garuda, Hanumān, Nāga yantra and vaḍagalai-nāma on its base.

Around the town even now runs a fort wall made up of large roundish stones roughly split into two and laid one upon another sometimes in the cyclopean way. It appears to be a Hoysala structure which might have been repaired and altered in the late Vijayanagar days. It appears to have had a gate directly to the east of the Nārāyaṇa temple. In all, the fort is said to have had seven gates, of which two were large. The east one will, after repairing, be used as the official entrance to the village and a park laid out.

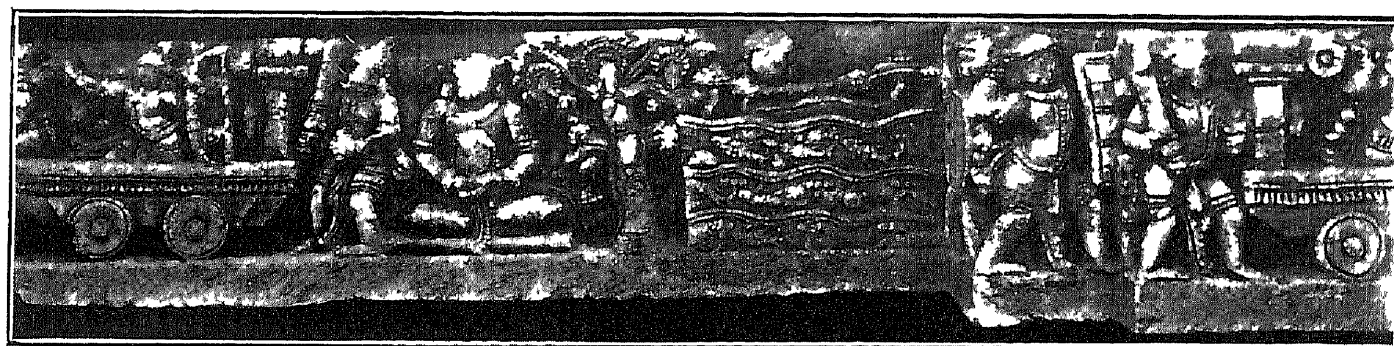
An estimate for putting up a compound wall with a gate and two rooms for the Nārāyaṇa temple was sanctioned in 1927. It is high time that the neighbouring houses are acquired and the compound wall is put up. The rooms which are meant for the Pākaśālā and the store-room should be built at the south-east and north-east corners respectively and not on the west. The village is in a very dirty condition and the approach to and the neighbourhood of the temple should be kept clean. The present pākaśālā and its passage should be knocked down very early and the soap-stone railing pieces which are lying around the platform should be restored to their places in front of the doorway, those illustrating the story of Kṛṣṇa and the Yamala trees being placed to its south.

The pavement in the platform should be reset and cement pointed.

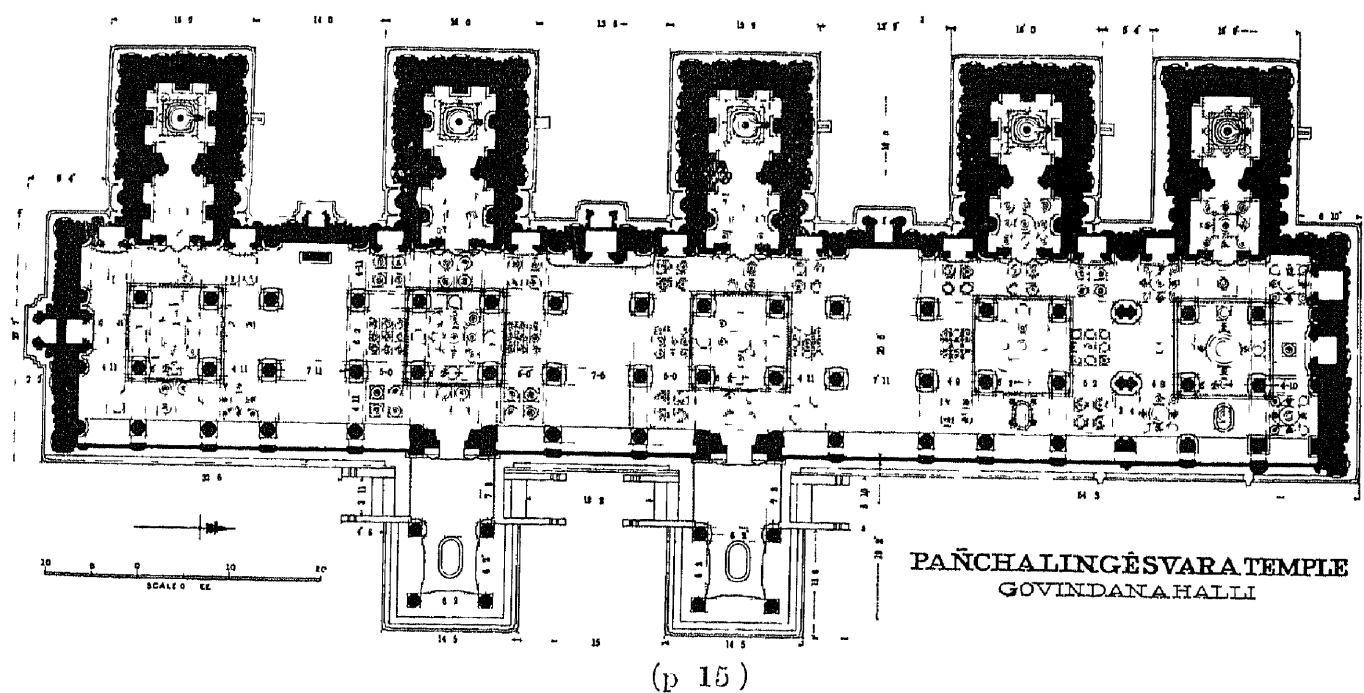
The watchman of the temple who now gets Rs. 2 only may be given Rs. 5 and strictly warned to keep the temple premises clean and carefully, by slow degrees, remove the chunām and wax from its sculptures. It is preferable to appoint a working class man for this purpose.



1 HOSAHOLALU LAKSHMINARAYANA TEMPLE, RAMAYANA FRIEZE (p 5)



2 HOSAHOLALU LAKSHMINARAYANA TEMPLE, BHARATA FRIEZE (p 6)





## GOVINDANAHALLI.

### PAÑCHALINGĒSVARA TEMPLE

Gōvīndanahallī is a small village about four miles to the north-west of Kikkēri in the Krishnarājpet taluk of the Mysore District. The nearest Railway Station is Mandagere on the Mysore-Arsikere line on the bank of the river Hēmāvatī. We must cross the river here to reach the village, and a boat is always available for the convenience of passengers.

#### Situation

The village was once flourishing and famous for its breed of milch-cows. Its archæological importance at present is due to the fine temple it contains. The Pañchalingēśvara temple situated in the village is a good specimen of the Hoysala style and

#### General Description

belongs to the Doddagaddavallī class of temples. It contains five garbhagrihas or cells (Pl IV, 3) and excepting the ruined temple of the same name at Sōmanāthpūr in the T-Narsipur taluk, this is perhaps the only example of a *quintuple* temple in the Hoysala style of architecture. These garbhagrihas are all of the same size (7'—6" × 6'—6") and arranged in one line facing the east. In front of each of the cells there is a sukhanāsi measuring 6'—6" × 6'—6", while each of the navarangas measures 18'—0". The first four navarangas are joined together by three connecting corridors, each about 7'—6" wide and the fifth one is directly attached to the fourth. A long hall measuring 120'—0" × 20' is thus formed from one end of the structure to the other. The temple has not been raised on a platform. There are two entrance doorways to it, one opposite the second and the other opposite the third cell. Two porches are built in front of these entrances, each with a stone Nandi in the centre and a flight of steps on either side.

The big inscription stone in the connecting corridor between the first and the second cell does not refer to the construction of the temple but to the grant of some villages to Brahmans by two generals of the Hoysala king Sōmēśvara I in 1237 A.D.,

#### History.

Gōvīndanahallī being apparently one of them. There is, however, a clue available within the temple itself which affords sufficient evidence for fixing its date. On the pedestals of the two dvārapālas placed at the sides of the entrance to the navaranga, the words "Rūvārī Mallitamma", sculptor Mallitamma, are carved. This name is also met with below many images of the famous temples at Nuggihallī and Sōmanāthapur, which are dated 1249 and 1268 A.D., respectively. It is possible that this temple was constructed somewhat earlier, when the great sculptor was yet a young man.

In the structure itself even the casual observer is sure to notice the want of symmetry. It would be difficult to explain why entrances and porches should have been constructed in front of the second and third cells, while the first cell on the one side and the fourth and fifth ones on the other have no such entrances and porches. But an entry into the temple and a closer examination of the several portions of the structure afford a solution to the question. The temple seems to have consisted originally of only four cells, the last cell to the north having been a later addition or, at any rate, an after-thought. This is borne out by the fact that the temple without the last cell would be quite symmetrical in every respect. Further the connecting corridor which is seen between every two navarāṅgas is absent between the fourth and fifth navarāṅgas, which fact goes to show that the last one did not apparently form part of the original scheme. The arrangement, too, of the ceilings in the first four cells differs from that in the last. In the case of the first four cells, only two of the ceilings are deep ones, and all the others are flat, while the ceilings of the last cell are all deep ones. Moreover, all the free standing pillars of the navarāṅga are plain blocks of stone kept square to a height of 3' and then rounded up to the capital as in the Pañchalingēśvara temple at Sōmanāthapur, and they stand on pedestals which are also plain, while the pilasters along the wall are carved from top to bottom. The two pillars between the fourth and fifth navarāṅgas are, on the other hand, made up of two half pillars after the pilasters mentioned above with rubble masonry hearting which apparently formed part of a wall that existed before. There is also no carving on the outer surface of the screen wall in front of the last cell, while those in front of the other cells have figures carved on them. Similarly, on the three other sides of the same cell rude blocks of stone intended for figure sculpture are left uncarved. These give us further evidence of its hasty addition to the original structure.

The outer wall is divided into panels by small shaft-like pilasters and in each such panel is carved a small turret with either a single or double miniature column supporting it. Images are carved below some of these turrets. Excepting these turrets and images the rest of the wall is uncarved and it is this comparative plainness of the walls that gives a dignity to the building and adds additional interest to the few carvings that are on it.

#### Outer View, etc

The basement which is comparatively plain is 3'—9" high from the ground level and carved with the usual moulds. The stones of the towers and of the parapet walls above the drip-stone consist of uncarved blocks of stones and their rude jointing in mortar gives an impression of their reconstruction at some later time. The east facade of the temple consists of eighteen bays and was perhaps quite open originally but is now enclosed by a thin perforated screen wall which sheds a subdued light inside sufficiently strong to illuminate the long hall.

Unlike the temples at Sōmanāthpur, Halebīd and Bēlūr, very few figures are carved on the outer walls of the temple. Each panel has above it a small turret carved and supported either by one or two small indented square-shaped pilasters. Below some of these turrets figures of gods and goddesses are carved at regular intervals. They are, each of them, about 1' high and mostly damaged and covered over with chunām. At the south end of the outer face of the east wall a fine figure of Ganapati surmounted by a beautiful turret is carved and another of Mahishāsura-mardīnī is similarly carved at the north end. Female figures with canopies are carved on the large pilasters supporting the beams. Between Ganapati and the first porch twelve of the twenty-four mūrtis or forms of Viṣṇu with their names below are carved. Between the second porch and the figure of Mahishāsura-mardīnī at the north end, an attempt has been made to carve the remaining twelve forms of Viṣṇu, nine of which, however, are fully carved.

Between every two of the first four cells there is a carved niche on the outer surface of the corridor, with female chaurī-bearers at the sides. Similarly there is a niche in the centre of the outer surface of the south wall corresponding to the one that is inside the navaranga. All the niches are now empty.

The following images are seen in order on the walls of the temple commencing from the beginning of the south wall.

### Wall Images

*First cell South Wall.*—Paravāsudēva, Pārvatī standing (padma, pāṣa, ankuśa and phala), Indra and Śachī on Airāvata, going forth to defend Pārījāta; Garuda carrying Satyabhāmā and Krishna, Bali making gift to Vāmana, Trivikrama; Kālingamardana, standing Pārvatī (?) with four hands, Narasimha slaying Hiranyakaśipu, Prahlāda accompanied by a male and female figure, Laksmī with Garuda who has his hands folded, Nārada,

*West and north walls* —Tāndavēsvara flanked by Ganapati and Brahma to the left and by Subrahmanya and Viṣṇu to the right, Lakshmī-nārāyana in sukhāsana flanked by dancing Pārvatī with Vēnugōpāla to left and Śārādā with Mahishāsura-mardīnī to right.

Outside the corridor on the west there is a vacant niche with a chāmara-dhārīnī on each side.

*Second cell South Wall.*—Bhairava, Durgā, Rāvana lifting up the Kailāsa; dancing Ganapati and dancing Sarasvatī,

*West Wall* —Gōvardhanadhārī, Rāma and Lakshmana flanked by devotees and Hanumān,

*North Wall* —Two monkeys fighting for a fruit, Durgā seated with a drummer on each side, a dancing female figure,

*Corridor Wall* :—Vacant niche.

*Third cell South Wall* :—Harīhara, Paravāsudēva flanked by a consort on each side Lakshmīnarasimha,

*West Wall* —Yōgānarasimha, Vēnugōpāla, Umāmahēśvara, a female chauri-bearer, Nārāyana,

*North Wall* —Dancing Sarasvatī, a dancing female figure, Varāha lifting up the earth, a warrior armed with a sword and a shield, Garuda,

*Corridor Wall* —Vacant niche

*Fourth cell South Wall* —Vitthala with hands akimbo carrying a small bag in each hand, Vēnugōpāla, Mahīshāsūramardīnī, Kāliyāmardana, Arjuna shooting the fish,

*West Wall* —A female figure, Harīhara with Garuda and Nandī on pedestal; Gajāsūramardana, Umāmahēśvara, standing Pārvatī flanked by Ganapati and Subrahmanya,

*North Wall* —A female figure, Brahma; Umāmahēśvara seated on Nandī; Kēśava, Mōhinī molested by monkey,

*Corridor Wall* —No niche

*Fifth Cell* —Most of the blocks intended for figure sculptures are left uncarved.

*South Wall* —Narasimha killing Hiranyakaśipu, Prahlāda, Dakṣiṇamūrti with hood, long coat and danda (staff),

*West Wall* —Mōhinī,

*North Wall* —Kālabhairava, Tāṇḍavēśvara, Yōganārāyana,

*East Wall* —*South portion* Sankarshana, Garuda, Vāsudēva, lady receiving a bunch of flowers, Pradyumna, Anuruddha, Purushōttama, drummer; Adhōkṣhaja, standing Narasimha, drummer, lady with parrot, Hari, three forms of Vishnu unworked, Śrī Krishna, lady with mirror, Mahīshāsūramardīnī;

*East wall Central part from south-east door northward* —Ten avatāras of Vishnu, Fish, Tortoise, Anthropoid Varāha, lady dressing her hair; Narasimha standing; Vāmana, Paraśurāma, Śrī Rāma, lady plucking flowers, Halāyudha; Buddha seated, Kalki on horse back,

*East wall South Section* —From northward (Intervening Garudas are omitted)—Ganeśā, lady with mirror, Kēśava, Nārāyana, lady with parrot, Mādhava, Gōvinda, Vishnu, lady with mirror, Madhusūdhana, Trivikrama, lady with flowers, Vāmana, Śrīdhara, Hriśhikēśa, lady with child on hip, Padmanābha; Dāmōdara

These figures have their names carved on their pedestals

There are in all seventeen niches in the temple of which thirteen are on the inner side and four on the outer side of the walls of the **Images in the Navaranga** temple. Of the niches that are inside, two are on either side of each sukhanāsī doorway, one each in the centre of the north and south walls, and one, the biggest of the lot, between the second and

third cells forming, as it were, the central axis of the original four-cell scheme. The niche that should have been to the left of the fifth cell is built into the north wall. The images in the navaranga are, from the south-east clockwise —

- Bull of the first cell
- Niche 1 Bhairava (recent) on a swan-pedestal of Śārādā, the seven Mothers  
 „ 2 Gaṇēśa  
 „ 3 Mahishāsūramardīnī on lion pedestal,  
 „ 4 Śārādā, Nāgas, Gaṇēśa (under Niche 4)  
 „ 5. Mahishāsūramardīnī  
 „ 6. (Central)-Umāmahēśvara  
 „ 7 Gaṇēśa  
 „ 8 Mahishāsūramardīnī,  
 Seven Mothers, Nāgas  
 „ 9 Gaṇēśa,  
 „ 10 Mahishāsūramardīnī  
 „ 11 Gaṇēśa,  
 Śārādā  
 „ 12. Mahishāsūramardīnī  
 „ 13 Subrahmanya  
 Bhairava, Mahishāsūramardīnī, Nandī (4th cell), Nandī (5th cell), and  
 another recent Sūrya pedestal lying in the north-east doorway

The Saptamātrikā images are very good examples of figure sculpture and are perfect in outline and delicacy of detail

Śaiva dvārapālas are placed on either side of the entrance doorways in the porches. They are fairly large in size, being about 4' 6" in height and are fair pieces of workmanship. The graceful pose of the body and the clear cut of the features and the several ornaments used mark them out as the work of a skilful artisan. On the pedestals the sculptor has signed himself as Rūvāri Mallitamma. On the panels above the lintels are Tāndavēśvara groups covered over with chunām

The sukhanāsi doorways are the chief features of attraction in this temple as in many other Hoysala buildings. One of them is flanked by two dwarf dvārapālas above either of whom runs a moulded shaft supporting the projected *chhajja* or drip-stone above the opening. The heavy projected stone of the door-lintel has Umāmahēśvara carved on it. Between the ceiling and the drip-stone is a frieze containing dancing Īśvara with Nandis and the *parivāra-dēvatas* flanked by makaras. A small perforated screen is on either side of the doorway.

There are three different kinds of ceilings in the temple. The ceilings over the five garbhagrihas and the sukhanāsis and the central ceiling of each navaranga are deep, made up of two

**Ceilings.**



squares placed cornerwise with a lotus flower in the centre. All the ceilings of the navaranga in front of the fifth cell are also deep with lotus buds in the centre. All the remaining ceilings are flat and consist of slabs of stones some of which *viz*, those above the connecting corridors are uncarved, while others are divided either into four or nine squares by moulded bānds into each of which full blown lotus flowers are carved. The disposition of flat and deep ceilings is well thought out and uniform so far as the first four navarangas are concerned. But the ceilings themselves are comparatively plain.

About a hundred yards to the west-south-west of the Pañchalinga temple, in the centre of the old fort (now disappeared) is a simple, plain and small Hoysala temple of Vishnu as Vēnugōpāla, the image showing poor workmanship. To the north of the Pañchalinga temple is a Linga temple of Hoysala times and also a tiny temple to its south-east where the old fort gate must have stood.

### Other Temples

## NUGGIHALLI.

### LAKSHMINARASIMHA TEMPLE

(Pl. V)

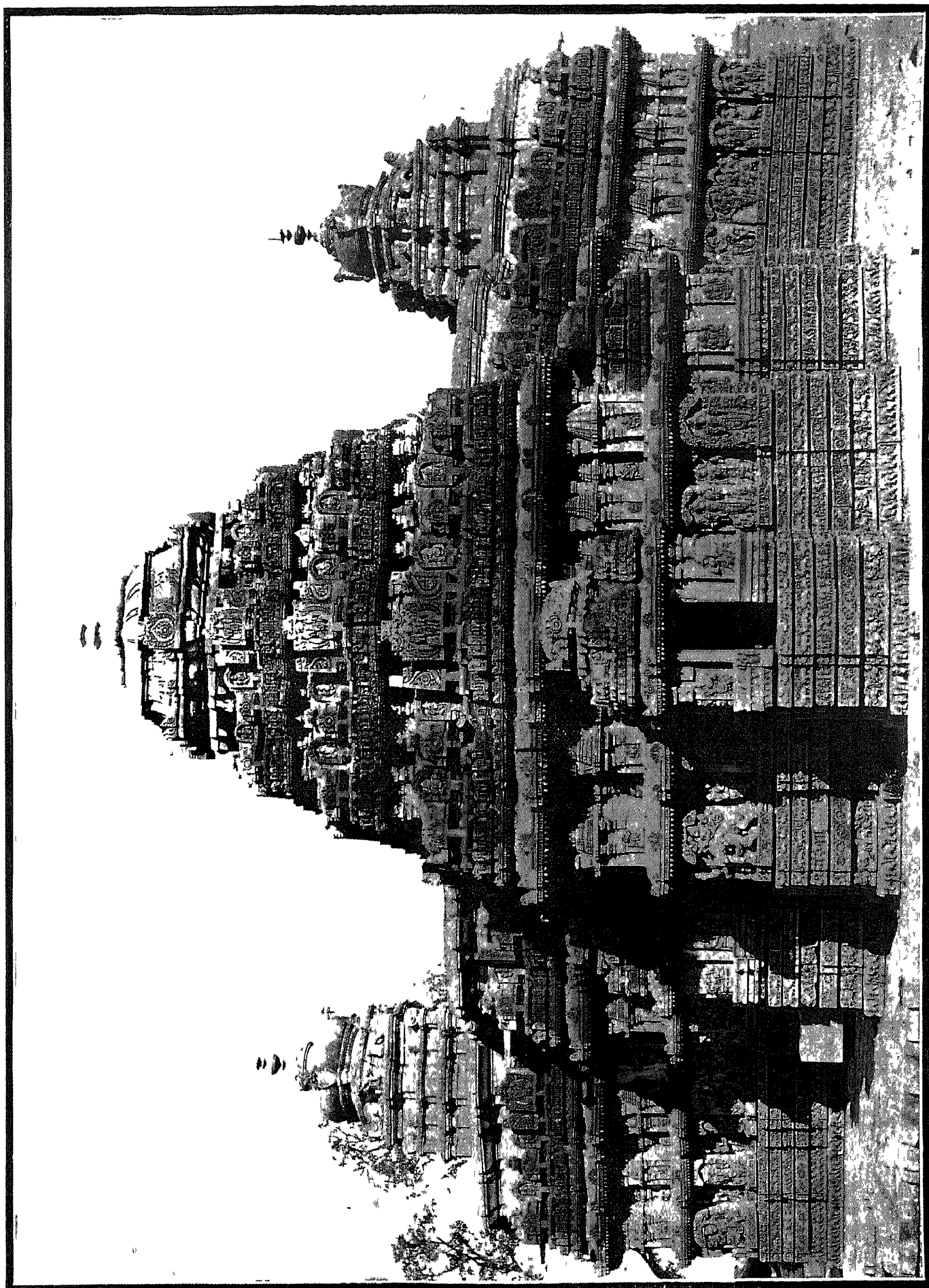
Nuggihalli is a village 12 miles north-east of Channarayana. It was once a flourishing town as seen from the inscription Ch 238.

### History

The record states that in the reign of Sōmēśvara Hoysala Bommanna Dannāyaka made Nuggihalli into an agrahāra under the name Sōmanāthapura and got installed in śaka 1168 Parābhava and Vijaya or 1246 A.D. the gods Kēśava, Narasimha and Gōpāla and in 1249 A.D. Kilaka got installed Sadāśiva. It will thus be seen that the original temple was a Hoysala structure built about 20 years before that of Sōmanāthapur in the T. Narasipur Taluk. At a later date, very probably during the Vijayanagar period, the present navaranga with its square granite pillars was constructed in front of the original porch which has lathe-turned soap-stone pillars and complete eaves. The *hajāra* in front and the *pātālānkana* with 18 sided high fluted pillars are possibly still later constructions belonging to somewhere about 1700 A.D. The south and north towers are also of about the same date and are of brick and mortar. The temple is generally known as the Lakshminarasimha temple though the main god is Kēśava.

If we omit from our account the later accretions, (see Pl. VI) the original Hoysala temple appears to have had a mahādvāra or 'upparige' of soap-stone supported by plain round pillars. Probably as at Belavādi and elsewhere in front

### General Description.



NUGGIHALI LAKSHMINARASIMHA TEMPLE, WEST VIEW (p. 20)



of the mahādvāra stood the two fine elephants which are now in front of the *hajāra*. The elephants are well carved and a horseman is cantering on either side of the trunk of each. Possibly on either side of the mahādvāra there was a mere *prākāra* wall which enclosed an oblong courtyard as at Belavādi. In the west part of the courtyard stood a platform about four feet high on which the temple was raised. This Hoysala temple is in size, quality and plan very similar to that of Hosaholalu, the main differences being the following —

(1) The main cell on its outside is square in plan and is, except for the *sukhanāsi* and the outer niches, almost of the same size as the other two cells

(2) The inner *jagali* and extra *ankana* near the *navaranga* are absent, while there is a longish porch functioning as a *mukhamantapa* in front of the *navaranga*. Originally only the main cell appears to have had a tower. To make up the balance two recent masonry towers appear to have been built in the Pāllegār days. The want of symmetry between these and the main tower of stone is clearly seen.

(3) The sculptures of this Kēśava temple are of a high order and of the same class as those of Hosaholalu and Sōmanāthapur and are probably the work of Mallitamma and his colleagues, the former having signed his name in all the three places.

The platform is almost of the same plan as the main temple including its pillared porch but it has neither elephants nor images supporting it

#### Platform

As usual, around the bottom of the temple wall runs a frieze of elephants which has nothing remarkable about it. The animals are

#### Elephant Frieze.

caparisoned and generally have two exaggeratedly small men riding on the back of each. The animals are shown playing with their trunks, fighting each other or enemies or busy with their trunks. Many of them have heads too small for their size and the frieze is rather over-crowded with the animals.

The exterior of the temple is here divided into 19 faces as in the plan and the most interesting groups are noted —

Face 5 ... Elephants wearing armour

„ 6 Fighting each other.

„ 8 Two elephants with one head. These occur at most corners.

Above the row of elephants is a frieze of horsemen some of whom are cantering forward, others fighting and still others moving slowly

#### Horsemen Frieze

as in a procession. The animals are poorly proportioned, having longish snouts and short thick set legs.

Face 5 Horses with armour.

„ 15 Lancers charging

„ 16 Camels with drums

Next above is a long creeper scroll with lion faces in the corners and buds, flowers and monkeys, birds, deer etc., in the convolutions.

**Scroll Frieze** The frieze is neatly executed

Above the scroll a mythological frieze runs round the temple in which only the story of the Bhāgavata is narrated though in great

**Mythological Frieze.** detail

Face 1. This is now hidden by the additional structure in the Ālvār sannidhi.

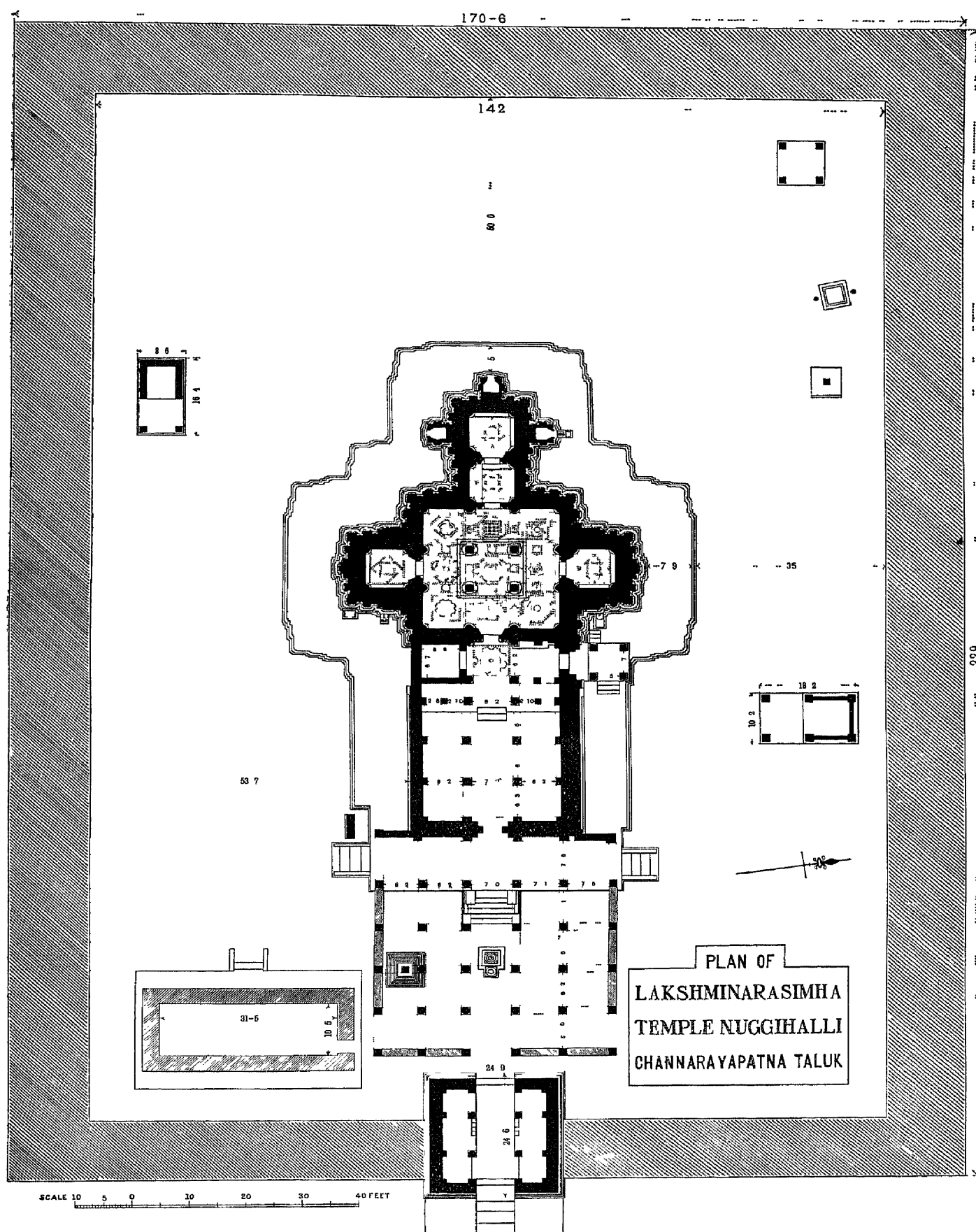
2. (a) An upset cart.  
(b) Cowherds take offerings of milk and curds to Śrī Krishna.  
(c) Krishna shows his open mouth to Yaśōdā  
(d) He is scolded by his mother.
- 3 Cowherds fight with Indra and the Dīkpālas.
4. (a) A royal personage falls at the feet of Krishna  
(b) Krishna is rocked in a cradle.  
(c) Krishna kills Pūtānī.  
(d) Krishna kills Śakatāsura.
5. (a) He destroys the twin trees and begs for butter.  
(b) He dances when given butter which he shares with a cat.  
(c) He steals butter  
(d) He is punished by the Gōpīs.
- 6 (a) He steals butter from carts and from men carrying pots slung (on *addes*) across their shoulders  
(b) He plays with the cattle and Rādhā in the groves.  
(c) He plays with the cowherds who bring milk and butter for him.
7. (a) The last scene is repeated in detail  
(b) He plays with the cowherds while watching the animals.

#### SOUTH NICHE.

8. (a) Kālinga attacks him in the Yamunā and is slain.  
(b) The cowherds celebrate Krishna's victory by dancing
- 9 (a) and bring shoulder-loads and cart-loads to Krishna  
(b) Krishna lifts up the Gōvardhana  
(c) and Indra begs pardon.

#### WEST NICHE

- 10 (a) Krishna plays on the flute, while the cattle, cowherds and even the gods listen and admire and the girls dance.
11. (a) Krishna teaches philosophy (?) to the Gōpīs.  
(b) Rāsakīdā, the Gōpīs dancing with a Krishna between every two of them.





- (c) Kṛishna runs away with the clothes of the bathing Gōpīs and the latter beg for them
12. (a) Kṛishna fights Dhēnukāśura.  
 (b) Kṛishna fights Gardabhāśura  
 (c) He is taken out in procession on a chariot.
13. (a) Kṛishna slays a rākshasa and is taken in procession with Balarāma, the cattle and cowherds preceding him.
14. (a) Yaśōdā brings up Kṛishna, Domestic scenes like rocking the cradle swung on the tree branches, Yaśōdā and the two boys seated playing with a calf, baby Kṛishna milching, baby begging for butter etc.  
 (b) Akrūra starts with Kṛishna and Balarāma in a chariot for Dvāraka  
 (c) Cowherds accompany the chariot with shoulder-loads of milk and butter.
- 15 (a) Kṛishna shows *viśvarūpa* in the Yamunā to Akrūra and others as Paravāsudēva  
 (b) The chariot reaches the gates of Dvāraka
16. (a) The dwarf woman meets Kṛishna and is cured  
 (b) The festival of weapons the latter are worshipped in a mantapa.  
 (c) Kṛishna fights the rākshasas  
 (d) Kṛishna's coming is reported to Kamsa.
17. (a) Kamsa commands his wrestlers to attack and destroy Kṛishna.  
 (b) Kṛishna kills the elephant  
 (c) He slays the wrestlers
- 18 (a) Kamsa is surprised at the defeat of his wrestlers.  
 (b) Kamsa is slain by Śrī Kṛishna.
- 19 This sculpture is hidden in the wall

The row of makaras is of the usual type. The animals have no riders.

### Makara Frieze.

The swans are well made and are shown in their natural attitudes. In the corners are shown generally two birds beaking one another.

### Swans Frieze

The wall images are of nearly the same size being about 3 feet 3 inches high including the bases and tōranas as those at Hosaholalu and Sōmanāthapur and of very nearly the same make.

### Large wall Images

The pedestals form a broken frieze of scroll work with padmas, Garudas, lion faces, kīrtimukhas, etc., interrupting the continuity according to circumstances. The bases are bold and well executed and have perhaps

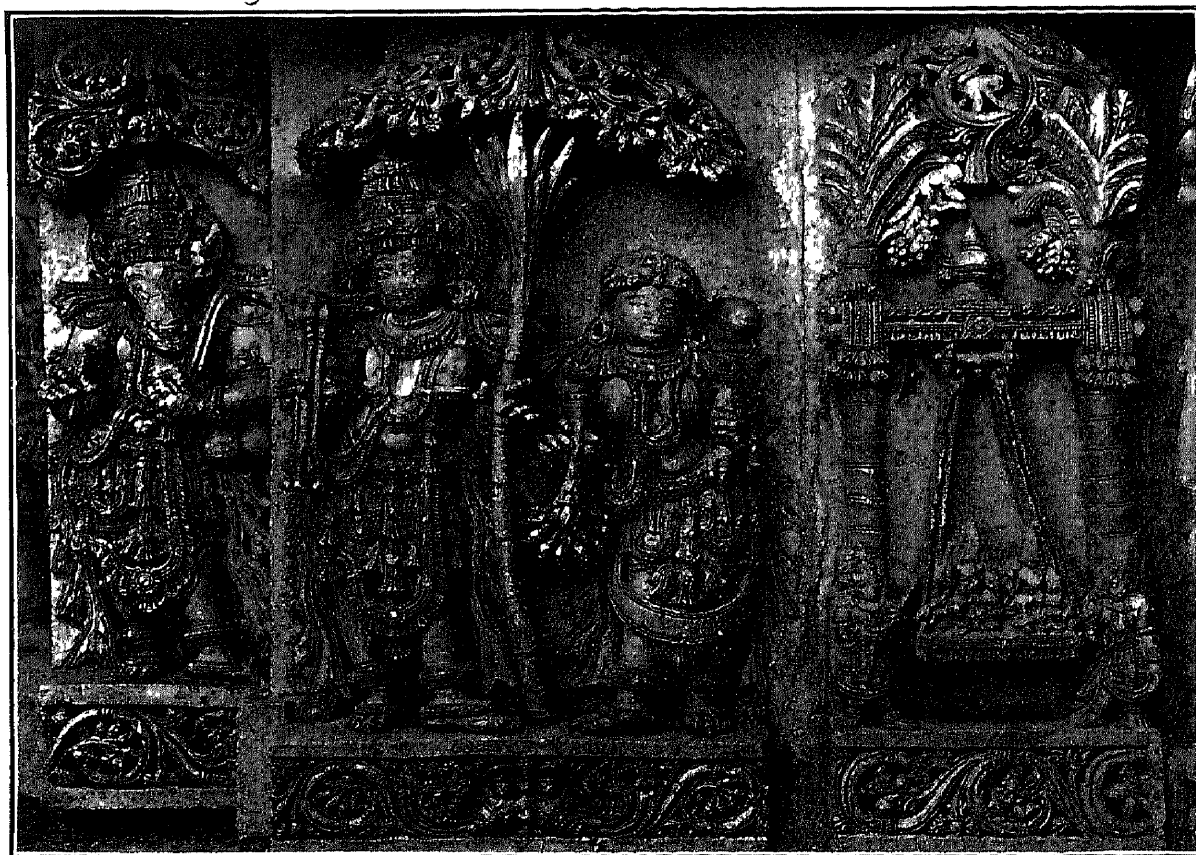


a better character than the similar ones at the Hoysalēśvara temple at Halebīd. The tōranas above the figures are mostly composed of creepers, turned and twisted into beautiful shapes as at Hosaholalu and as on the south cell at Sōmanāthapur. The images have limbs slightly too short and too thick for the height and do not have the light and elegant build of the Bēlūr images since they are in the *navatāla* measure and not *daśatāla*, but they are beautiful and are finely worked. Those on the southern half of the temple were carved by Baichōja of Nandi while those on the north side were made by Mallitamma. Both these sculptors have signed their names in many places. The chief image groups are named hereunder —

- Face 1 (1) Kalpavriksha  
(2) Mōhinī with Dakshināmūrti  
(3) Kēśava, imbedded in the wall.
- 2 (1) Bearded Brahma standing on a fine lotus, to his right is a lady with chāmara  
(2) Nārāyana—The 24 forms of Vishnu are finely sculptured in order and most of them have their names inscribed on their pedestals in Kannada characters.  
(3) Naked Mōhinī dancing with Dakshināmūrti on her right, the latter wears a *kullāvi* cap, long coat, and sandals and holds danda and chakra.
3. (1) Dōlōtsava—A two-handed god and goddess, perhaps Krishna with consort being swung on a jewelled swing-board hung with ropes from one ornamented beam supported by two plantain trees. From the tree is hanging a bunch of fruits though their stems are more like those of palm trees, monkeys are playing on the tōranas  
(2) Ratī and Manmatha—A fine group with a horse-headed musician to their right carrying their betel bags (Plate VII, 2).  
(3) Mādhava with Lakshmī holding bunches of flowers to his left  
(4) Tāndava-Ganapatī with 8 hands (tusk, chakra, paraśu, svargahasta, śankha, padma, lamba-hasta and apūpa); mouse and musical accompaniments below. To his left is a lady with flowers and bowl. A small later shrine is built over Ganēśa and hides the view. It is ugly and should be removed.
4. (1) Amaranārāyana or Paravāsudēva seated on Ananta. On pedestal, Kannada inscription “Sri Ādimūrti dēvaranu Nandiya Baichōja māḍida kandrē” Below the god are Garuda, Prahlāda and the gods. To his left stands a goddess with kalasa and chāmara



1 RAMA, LAKSHMANA, SITA AND HANUMAN (p 27)



2 RATI AND MANMATHA p (24).



- (2) Gōvinda with consort to his right  
 (3) Yōganarasimha with two consorts and Garuda and Prahlāda below  
 (4) Vishnu with consort  
 (5) Varadarāja seated in sukhāsana (abhaya, chakra, śankha, dāna)  
 Kannada inscription Allāpperumāl.
- 5 (1) Harihara  
 (2) Madhusūdana and his consort, holds up pāśa and kalaśa.  
 (3) Trivikrama with the river Gangā, unworked.  
 (4) Vāmana receiving gift from Bali, with Śukra protesting (to right of Bali).
6. (1) Trivikrama standing with a *Nāga-kanyā* holding a jewelled necklace to his left  
 (2) Bhairava with goblin to his left  
 (3) Durgā dancing with skeleton body and 6 hands, a goblin stands to her right  
 (4) Vishnu as Vāmana standing  
 (5) Śrīdhara  
 (6) Two monkeys fighting for a fruit
7. (1) Gōvardhanadhāri a fine group with a Kannada inscription on the pedestal. "Hari buda ruvāri giri vajradanda viridaprasadi mastakaśūla rūvari Naniya Baichōjamādida ruvāra śī śī srī" On the tōrana monkeys are playing To the god's left is a lady admiring her ear-ring in a mirror (Is it Mōhinī or Lakshmī)?  
 (2) Ugranarasimha with Garuda on left, Lakshmī on right and Prahlāda below  
 (3) Hrīshīkēsa--Inscription "Rishi Kesa"
8. SOUTH NICHE (Pl VIII, 3)  
 The figures on the niche walls are small but they are included here for continuity  
 (1) Varāha--seated with consorts--inscription "Lokarati 5 ke ondu."  
 (2) Inside niche--Durgā in sukhāsana The niches have one storey only  
 (3) Narasimha--seated
9. (1) Padmanābha--standing  
 (2) Vēnugōpāla--well worked  
 (3) Sūrya with adoring ṛishis, accompaniments and guards--A Chhāyā on each side and Aruna driving the 7 horses on the pedestal. (Pl VIII, 2)  
 (4) Dāmōdara

10.

## WEST NICHE.

- (1) Nārāyana seated with consorts.
- (2) Inside niche—Harīhara standing (rosary, trident, chakra, bowl).  
Here is also kept a small figure of Chandikēśa.
- (3) Seated goddesses (a) Pārvatī—(rosary, trident, fruit) inscription—“ Rūvārī Mallitammaṇa bāva (?) Bāgiya ruvārī ”.  
(b) Lakshmī seated (rosary, chakra, śankha, gadā).  
(c) Śāradā—seated (rosary, danda, ankuṣa, kalaśa).

11.

- (1) Sankarshana—inscription—“ Sankarusana ”
- (2) Indra and Śachī on elephant in the Pārijāta battle.  
Inscription—Mallitamma
- (3) Kṛishna and Satyabhāmā borne by Garudā whose left hand holds the pārijāta branch The gods are not Kaśyapa and Vinatā though they are seated one on each shoulder.
- (4) Vāsudēva

12.

## NORTH NICHE.

- (1) Yōganārāyana with Lakshmī on left (padma, ankuṣa, pāśa, padma, Inscription—Lakshmī) and Bhūmī on right (padma, ankuṣa, pāśa and kalaśa).
- (2) Inside niche—Śāradā seated.
- (3) Hayagrīva seated (yōgamudrā, rosary, pustaka, phala), with Sarasvatī on left and Ganēśa on right.

13.

- (1) Pradyumna
- (2) Dharanī-Varāha
- (3) Vēnugōpāla (Pl VIII, 1). This image by Mallitamma may be compared with that by Baichōja on face (9). The former appears to be more graceful
- (4) Garudā

14.

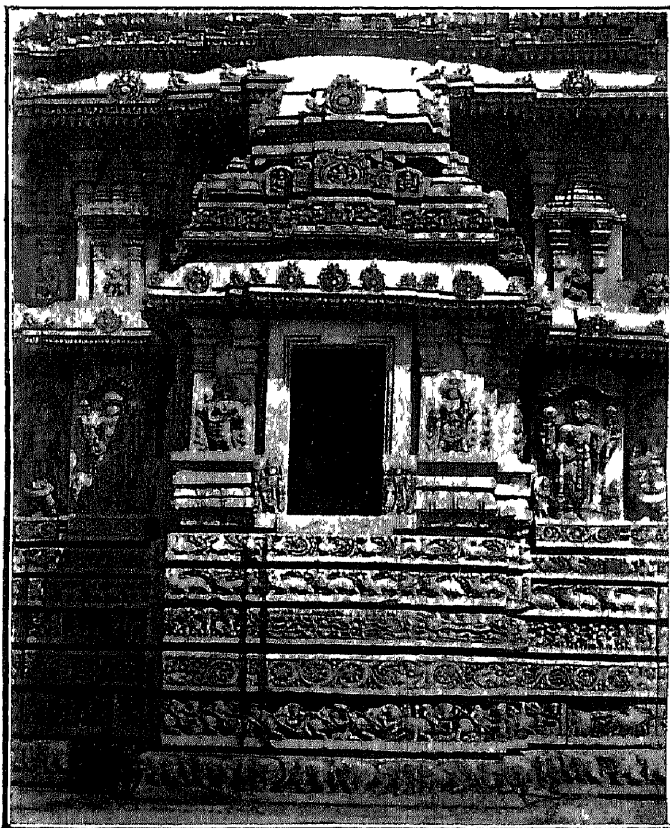
- (1) Aniruddha with the goddess Ushas on left. The latter is dancing holding her two long braided tresses one in each hand. Ushas appears also with Aniruddha in Hosaholalu.
- (2) Halāyudha
- (3) Purushōttama.
- (4) Lakshmī dancing with 8 hands (abhaya, padma, chakra, svargahasta, śankha, phala, lamba-hasta, dānahasta)  
(On left one drummer, and one with davane on right)



1 LAKSHMINARASIMHA TEMPLE,  
VENUGOPALA (p 26)



2 LAKSHMINARASIMHA TEMPLE, SURYA (p 25).



3 LAKSHMINARASIMHA TEMPLE, SOUTH NICHE  
(p 25)



4 DVARAPALA IN THE MANTAPA NEAR KAL YANI.



- (5) Mahishāsūramardīnī—By Mallitamma  
Inscription—Durgī
- (6) Mōhinī dancing with cobra in her hands and long ringletty hair falling behind her
- (7) Adhōkshaja.
- 15.** (1) Kālingamardana with a Nāginī on each side.  
(2) Narasimha standing with lion head  
(3) Arjuna shooting the matsya-yantra with oil bowl below Hanuma-dhvaja and Draupadī with garland to left
- 16.** (1) Lakshmī or Mōhinī—Goddess standing in samabhanga with Dakshināmūrti on right (4 hands—phala, gadā, shield and bowl).  
(2) Mōhinī molested by monkey  
(3) Achyuta  
(4) Paraśurāma.  
(5) Lakshmīnārāyana in sukhāsana  
(6) Janārdana  
(7) Mother with child on right hip  
(8) Śāradā dancing (8 hands—rosary, phala, ankuśa, svargahasta, pāśa, padma, lamba-hasta, pustaka).
- 17.** (1) Hayagrīva with a fallen rākshasa on the pedestal. (8 hands—arrows, gadā, chakra, sword, śankha, shield, bow, padma) It is a rare figure On his right is a lady with a long tailed bird perched on her right hand.  
(2) Upēndra  
(3) Kōdandarāma (Pl VII, 1) with Lakshmana and Hanumān on right and Sītā on left.
- 18.** (1) Hari  
(2) Two-handed Viṣṇu seated in padmāsana holding bowl of sweets in the right hand and kalāśa in the left, chakra in field on right, śankha on left, the ten avatāras on the tōrana and Garuda on pedestal Inscription Mallitamma.
- 19.** (1) Śrī Kṛishna—Covered with chunām  
(2) Kāmādhēnu with umbrella above, a lady attendant on each side and 5 friezes on pedestal, consisting of elephants, horses, nāgas, kalāśas and canopies Kāmādhēnu is a rare sculpture

Above the large images runs a cornice-like-shaped eaves and ornamented with small kīrtimukhas and beaded pendants. It looks as if this cornice originally marked the first floor, the portion above being the second floor It is possible that when the

**Cornice.**



temples came to be constructed of stone, the two floors were reduced to the present miniature size.

Above the cornice is the usual row of pilasters and canopies under which are small seated figures consisting of gods and heavenly beings.

**Small Images under Canopies.** The more interesting of these are treated here —

Face (4) Sūrya with Chhāyā.

(7) Dancing Lakshmī.

(11) to (15) The ten avatāras of Viṣṇu and also

Mandara-Paivata with Vāsuki as rope

(16) Anantaśayana.

Above these small figures is the usual row of turrets with indented square-shaped, star-shaped and multi-turreted plans, but they

**Turrets.** are not so elaborate as those of Gōvīndanahalli and Sōmanāthapura.

The eaves which are of the usual kind have top ornamentations in the shape of kīrtimukhas and groups of figures, some of which are

**Eaves.** lions, dancers, monkeys, swans, etc

Above the eaves is a parapet, more than 4 feet high, made up of rows of larger pilasters whose śikhāras and intervening spaces are

**Parapet** ornamented with rows of Yakshas and standing forms of Viṣṇu This parapet covers the sides of the hollow

roof, a peep into which can be obtained from a hole above the outer north niche

As stated already the north and south towers which are of brick and mortar are of the seventeenth century or even later workmanship

**Tower.** and have been put in to raise the temple to the dignity of a complete trikūtāchala but they are out of harmony

with the main tower and are a positive danger since owing to their weight the outer south and north walls have been pushed out of plumb It would be advisable to remove them at the earliest opportunity. The main tower, though square in plan, is of soap-stone and typically Hoysala in design, being composed of three rows of turrets with a stone śikhara on top surmounted by a stone kalaśa It has the usual projection over the sukhanāsi and it is possible that on it was formerly a Sala group Its face has a kīrtimukha with Garuda in the centre. Below the kīrtimukha is a four-armed Yaksha whose image has been removed from the pedestal, making the sukhanāsi leaky. It should be restored immediately and the joint cement-pointed.

As has been already stated the pātālānkana, hajāra and outer navaranga of granite pillars are all of later structures The porch of

**Navaranga** the outer navaranga, however, is a Hoysala building contemporaneous with the main temple It has four

round lathe-turned pillars and is remarkable for the absence of *jagali*, and for its complete eaves. Its Bhuvanēśvari or dome has a row of images and lions below with circular rafters. One ankana on its south has been converted into the Ālvar's sannidhi in which are now placed late Vijayanagar period images of Rāmānuja and others

The navaranga doorway has an interesting lintel on which is a seated Sarasvatī playing on a vīṇā, instead of the usual Gajalakshmi

The navaranga is of nine ankanas only without any 'jagali' or doorway ankana as at Hosaholalu. Though Ganapati and Mahishāsūramardini are placed in its western wall, they have no niches to house them

There are only 4 pillars in the navaranga of the round lathe-turned type and they are not so elaborately ornamented as those at Hosaholalu. The wall pilasters however are of the usual indented square shape

#### Pillars.

There are 9 ceilings, the more remarkable of which are here named commencing pradakshina-wise from the navaranga doorway

#### Ceilings

1. Star-shaped gallery and rafters shaped like a star with twelve points.
2. Similar with obtuse angles
3. Circular rafters
4. Rounded Śrīchakra pattern with indented corners
5. Flat roofed with Yaksha panels, and the 8 Dīkṣālakas below
6. Square with inset octagon and interlaced band
7. Star-shaped, with eight points
8. Circular rafters with Dīkṣālas below
9. *Central Ceiling* Dīkṣālas below, then lions frieze, then star-shaped gallery, circular rafters above

The south cell has no sukhanāsi and has on the lintel Amaranārāyaṇa. Most of the doorway is covered with chunām which ought to be cleaned. The cell has on a Garuda pedestal a fine Vēnugōpāla whose beauty is marred by a thick coating of wax, which ought to be removed. The image is similar to that of Sōmanāthapur, though smaller and less elaborate. Above is a deep padma ceiling.

#### South Cell

The north cell is similar to the south cell but has on the lintel of the doorway Lakshmīnarasimha and above the cornice between makaras Yōganarasimha. Inside the cell on a Garuda pedestal is Lakshmīnarasimha seated in sukhāsana. The image is similar to that of Hosaholalu

#### North Cell

The sukhānāsī doorway which is covered over with chunām has seated Lakshmī on the lintel and an uncertain figure between two hamsas above the cornice. As in the other cells, here also is a deep padma ceiling. On the main garbhagriha doorway the lintel has Lakshmīnārāyaṇa with Kēśava above the cornice. The main cell which has a small safe room in the west wall has on a Garuda pedestal an image of Kēśava, about 4½ feet high, whose beauty also is marred by wax. All the three chief images have the ten avatāras on the tōranas

The mahādvāra is a Hoysala structure of soap-stone somewhat altered by more recent additions. It has the plain round pillars of the Hoysala period

- West Cell.**
- 1 The compound wall is to be repaired and cleared of trees and levelled
  - 2 The platform is to be reset with slot and cement pointed.
- Conservation.**
- 3 The navaranga walls and sculptured portions are to be cleaned of chunām and wax, as also the main images.
  - 4 The holes in the walls, especially the one to the north of the central one are to be closed and the roof given a fresh cement coating
  - 5 The Ganēśa figure in front of the main tower is to be reset
  6. If the engineers find that the north and south towers are too heavy for the walls, these may be removed, otherwise they may remain.
  - 7 The ground in front of the mahādvāra should be acquired and cleaned
  - 8 The parapet above the mahādvāra may be removed, opening the main tower to view
  9. The Ālvār sannidhi may be opened up and provided with a door on the south
  - 10 The inner navaranga is very dark. The question of opening the top of the tower projection of the sukhānāsī providing with a glass roof without disturbing the Garuda panel, may be considered

### SADĀŚIVA TEMPLE

About 100 yards to the east north-east of the Kēśava temple stands the temple of Sadāśiva consecrated in 1249 A D. It has the old Hoysala structure intact but extensive additions have been made in the late Vijayanagar and Pāllēgar periods. It probably had an *upparige* facing south which has now disappeared except for two soap-stone elephants now in the front *hajāra*

The mahādvāra is a tall but towerless granite structure of the late Vijayanagar days, on the doorway and pillars of which are engraved relievo images of the Pāllēgar builders. The granite pillars of the pātālānkana are interesting because two of them are composite pillars made up of five long shafts each. There is nothing

remarkable in the mukhamantapa or in the outer navaraṅga of granite. To the west of the latter a doorway leads to the shrine of Pārvatī, an image of late Vijayanagar or Pāllēgār times.

In the west part of the large outer navaranga is however a small porch of one square borne on two pillars of mixed octagon and star shape. This shape however is peculiar to this temple, the garbhagriha itself being built on a similar plan.

The porch has above the rows of Dīkpālas, a round Bhuvanēśvarī with circular rafters. On the navaranga doorway lintel is a Nandivāhana group. The existence of this doorway which opens southwards shows that the main entrance of the temple was towards the south.

The navaranga is one of nine ankanas only, with a door to the south and another to the east but none to the north. It has four lathe-turned round pillars and its ceilings have Bhuvanēśvaris or domes of varied design. They are noted here beginning from the east doorway clockwise.

- 1 Flat, with Tāndavēśvara and Dīkpālas around
- 2 Dīkpālas—16 pointed star-shaped gallery and circular rafters
3. The Dīkpālas are wrongly placed starting with Indra in the south; above, octagonal gallery with circular rafters
- 4 Dīkpālas, rounded Srī-chakra gallery and similar rafters
- 5 Flat—similar to No. 1
- 6 Square rafters
- 7 Dīkpālas, star-shaped gallery of eight points and similar rafters.
8. Circular
- 9 Dīkpālas, mixed octagon and star-shaped gallery and circular rafters

In the navaranga are now placed the following images commencing from the south-east.

1. Sūrya, two-handed, with pedestal and consorts complete
- 2 Saptamātrikas with Virabhadra and Ganēśa but in the place of Chāmundā is Durgā with mangoose as vāhana
- 3 Ganēśa.
4. Mahīshāsura-mardīnī.
- 5 Kumāra on peacock
- 6 Kēśava standing
- 7 Virabhadra in sukhāsana (sword, trident, drum, bowl)
- 8 and 9. Two nāga stones

In the centre of the navaranga is the *utsava mūrti* of Sadāśiva standing (abhaya-hasta, paraśu, spear, dāna-hasta), with Ganēśa on right and Pārvatī on left. On the pedestal of Sadāśiva is the inscription in Kannada—Gōpāla

The sukhānāsī doorway has Tāndava Ganapati on the lintel and Śārādā above the cornice. This has nothing remarkable except its deep padma ceiling

The garbhagriha doorway has seated Lakshmī on the lintel while in the panel of the cornice is Pārvatī

In the main cell is found a linga of soap stone on a fine pītha. They are about three feet high together.

Outside the eastern door is a small porch with doorways opening to north and south as at Basarāl and Arsikere. The jambs have square perforations. The door frame appears to be a later insertion. The ceiling is flat and has nine padmas but it is Hoysala in character.

To the east of the porch, facing west, is a shrine of Nandi with a fine doorway, the jambs of which are perforated. On the lintel is a fine simhalalāta between makaras. The walls of the Nandi shrine are provided with pierced screens and the roof is flat with nine padmas. In the shrine is a fine Nandi, more than four feet high, fully decorated in the usual way. It is now coated with oil and wax.

It will thus be seen that the Sadāśiva temple extends from east to west with the main doorway to the south. Its plan is like that of the Basarāl temple in that it has a Nandi mantapa in front. Like the other temples it had also a high platform which is now just visible above ground. The plan of the garbhagriha is peculiar and unlike that of any other temple. It is an octagon with an obtuse angled star sunk in at each corner and an eight-pointed star-shaped pilaster on the face of each octagon. This kind of outline has not yet been noticed elsewhere in the Mysore State.

The tower (Pl XIX, 2) which is also completely of soap-stone is peculiar since it is curvilinear in outline with an eight-pointed śikhara on top. On each face of the octagon there are three curvilinear turrets supported on either side by vertical creeper scrolls. On the whole the walls and tower are effective though they have no figured sculptures. The navaranga walls, however, are square in plan with a projection in the centre towards the north. On this face, under a canopy, is a seated image, perhaps of Brahma, and the tower over the canopy is also curvilinear and similar in design to the main temple. On the eastern projection in front of the sukhanāsi is a group representing Sala fighting the lion. The walls and roof of the temple are of course double and outside the Nandi shrine is a plain parapet of soap-stone.

The main temple fully deserves to be preserved on account of its peculiar plan and curvilinear tower. The compound should be cleared

### Conservation

and excavated to a depth of about three feet revealing the platform. The platform pavement should be reset and cement pointed. The north and south entrances near the Nandi shrine should be opened up, the east doorway of the navaranga being provided with a door. The outer navaranga should be cleaned and provided with a reset flooring and its doorways on either side of the original porch should be provided with doors. The neighbourhood of the temple should be kept tidy and clean. The towers and roof of the

temple should be cleared of the growing plants. Cement pointing of the tower has been done very unskilfully. It should have been covered with coloured cement. Worship in the temple is often interrupted owing to some disagreement between the archak and the dharmadarśis. The result has been that bats and reptiles have fouled the whole temple. Arrangements should be made for the continuity of worship. It is stated that a large fund belonging to the temple is in the hands of the dharmadarśis. An enquiry may be made and the amount recovered, if possible, since funds are required for repairing the temple.

## NADKALASI.

(SAGAR TALUK)

### MALLIKĀRAJUNA TEMPLE

About five miles to the east-north-east of Sagar, in the jungle, is the village of Nādkalasi which has two Hoysala temples. The neighbourhood appears to have been a flourishing town in the Hoysala days. There are a number of vīragals near about as also a Kallumatha and other buildings of Ikkēri days.

The two temples are situated side by side both looking northward. The Mallikārajuna temple which is the larger of the two has an open mantapa, a sukhanāsi and a garbhagriha, above which there is no tower now.

The outer walls of the garbhagriha has nothing peculiar except three plain cornices on the basement and a shallow towered niche on each of the three walls. The eaves have a shallow 'S' form.

The tower which has now disappeared appears to have been similar to the tower of the Sadāśiva temple, *i.e.*, in the form of a stepped pyramid with about five projecting cornices. Nothing more of the old tower remains. It was probably ruined and dismantled in later times.

The open mantapa has a basement ornamented with flowers and turreted pilasters. These turrets are of the stepped pyramid kind with tapering bands bearing floral scrolls receding up, on their faces. Above the row of towers is a slanting railing on the upper edge of which is a long scroll, the interspaces of which bear varied designs like flowers, elephants, swans, monkeys, obscene figures, etc. Between the turrets below are rearing lions.

The mantapa is entered by three passages on either side of each of which must have been formerly an elephant. These animals have disappeared. The mantapa is of the shape of an indented square with an extra ankana on the north. It is about 35 feet wide and 45 feet long. It is opened on three sides as in the temples of Belavādi, Harihar, etc., while its southern side serves the purpose of a navaranga.

Near the south wall are four towered niches containing in order the following images —

1. The Seven Mothers with their vāhanas on the pedestal, Virabhadra on the right and Ganēśa on the left.

2 Ganēśa

3. Mahishāsūramardīnī—A fine group in the standing posture.

4 The original image of the fourth niche has been lost. In its place now stands a group identified in the Mysore Archaeological Survey Report for 1928 as Umā-mahēśvara. The god stands in tribhanga, with the hands thus disposed abhaya, pāśa (?), bowl, around consort. The consort stands to his left, while behind the deity is a caparisoned horse. A four line Kannada inscription on the pedestal has been copied out. On the girdle of the god is suspended a stone. On the three open sides of the mantapa runs a high stone bench.

The pillars of the mantapa are of two kinds. The 12 pillars of the nave are of the classical lathe-turned and polished Hoysala type. But those forming the outer ring and borne on the bench around are sixteen-sided with deep flutings. There can be little doubt that these two types of pillars have been imitated in the Ikkēri temple. On each of the bell-shaped mouldings of the round pillars are eight fine drawings.

In the northernmost square of the mantapa is found a fine soap-stone Nandi, beautifully polished. Its dew-lap is marked in conventional waves with inscribed outlines.

The ceilings of the temple are all ornamented with rosettes on the lower surfaces, while their sides bear friezes and flowers. The ceilings are all flat and divided into squares, each bearing a lotus. The rafters of the eaves also are ornamented with flowers, while near their edge is a scroll frieze bearing animals, birds, etc.

The doorway of the sukhanāsi, though simple in design, is a well carved piece bearing Gajalakshmī on the lintel. On the upper panel is Tāndavēśvara flanked by Brahma and Ganapati on the right, and Vishnu and Mahishāsūramardīnī on the left. Outside each jamb is a pierced stone screen bearing a scroll design, the interspace being occupied by dancers and musicians.

The sukhanāsi has nothing remarkable except that the garbhagriha doorway is an ornate piece bearing seven bands of flowers, scrolls and jewels.

The garbhagriha is about seven feet square and has a flat linga which is about five feet by three feet. The pilasters of the sukhanāsi and garbhagriha are all of the indented square type.

### SADĀŚIVA TEMPLE.

About ten yards to the right of the Mallikārjuna temple is the temple of Sadāśiva otherwise known as Billēśvara which is called by the local people as Nīlakanthēśvara or Rāmēśvara.

This temple is in outline almost an oblong, since it has in addition to the garbhagriha and mukhamantapa, a narrow pradakshinā, the sukhanāsi being absent. This plan is rare in Hoysala temples, since the pradakshinā is usually a feature of the Dravidian style<sup>1</sup>.

The outer view of the pradakshinā which encloses the navaranga is quite plain except for the fact that it rises on a corniced basement. Outside the mantapa, however, is a row of turreted pilasters above which is a slanting railing. The northern face of the railing has a long row of obscene sculptures of men and women acting sexually in various postures, some natural and others perverse. Above these is an ornamental scroll frieze.

The eaves, ceilings and pillars of this temple are more or less similar to those of the Mallikārjuna temple and on the lower mouldings of three pillars is a long Hoysala inscription.

The mantapa is entered by a passage flanked by elephants and around the mantapa on its open side is the usual stone bench. On the south-west of the mantapa is a single niche containing a well proportioned image of Vishnu standing as Mādhava (gadā broken, chakra, śankha, padma) and in the south-east of the navaranga is found a broken Ganēśa image and near the entrance a damaged bull.

The garbhagriha is a plain room with a medium-sized linga.

The most noteworthy feature of the temple is the pradakshinā.

The tower over the garbhagriha is of the stepped pyramid kind with a kīrti-mukha on each of its four sides and a projection on the north bearing the Sala group. The north kīrtimukha has an inset image of Tāṇḍavēśvara.

## HOLE-NARSIPUR

### LAKSHMĪNARASIMHA TEMPLE

The Lakshmī-Narasimha temple has a towered mahādvāra, a pātālānkana and several shrines like those of Rāmānuja, the Ālvārs, Āndāl, Garuda, etc., of the late Nāyak times. Even the outer navaranga of the main temple is of the Nāyak period built perhaps by Venkatappa Nāyaka whose image is kept in the inner navaranga. The outer navaranga appears to have been constructed with heterogeneous materials like an inscription of Perumāl Danāyaka with the corners lopped off, four rounded soap-stone pillars and a number of indented square pilasters. The oldest part of the temple is that composed of the inner navaranga and its three cells. The walls of this portion are constructed of granite unlike the usual Hoysala structures. The dvārapālas are of Vijayanagar workmanship. The platform is not ornamented with deep horizontal shadows, and the eaves which have a short 'S' curve with a row

<sup>1</sup>For a similar Hoysala temple see Cousens



of kīrtimukhas, remind us of the eaves of the Ganga period like those of Chāvunda-rāya Basti at Śravanabelagola and the Bhōganandīśvara temple at Nandi. The sukhanāsīs have pierced stone windows also, though of a plain design. The granite pillars in the navaranga are also of a novel design, having octagonal shafts covered with floral ornamentation and round wheel-shaped mouldings below the capitals. (Pl XXI, 2). Excluding the three brick towers which are of the late Nayak period the stone structure below them may date back to the fourteenth century A. D. when some of the Ganga features may also have been imitated. The central ceiling of the navaranga has a small soap-stone bhuvanēśvari.

Each of the cells is approached by a sukhanāsi of plain design and low height and plain doorways. But the images inside are of Hoysala workmanship. In the south cell is Gōpālakṛṣṇa, in the north one Lakshmīnārasiṃha and in the west one Nārāyaṇa (śankha, padma, gadā, chakra).

In the navaranga are kept an image of Venkatappa Nāyaka, a broken Gaṇēśa image of Hoysala workmanship, a seated Viśhvakṣēṇa and a Durgā of the Nāyak period and the *utsava-mūrtis* of copper which are finely made, though comparatively recent.

## MOSALE

About eight miles to the south of Hassan is a large tank to the south-west of which is a rising ground with the village of Mosale round

**General Description.** about its top. At the west of the rising ground are the twin temples of Nāgēśvara and Channakēśava; they are closely like each other in design having each a garbhagriha, a sukhanāsi, a navaranga and a frontal porch. Each has a fine stone tower. They both face east, but on closer examination it is revealed that instead of being perfectly parallel their axial lines converge towards the east at an angle of about 5°. In front of the northern or Kēśava temple is a landing to the east of which is the basement of a stone pavilion, now disappearing. Both the temples are almost entirely of soap-stone and are typically Hoysala in character. They are highly ornate and deserve a detailed study.

The only large inscription near the temple is on a stone slab partly buried near the gate which records a grant by Ere Krishnappa Nāyaka in 1578 A. D. of certain lands for the maintenance of these temples as also of the Āñjanēya and other temples in the village. There are a number of smaller inscriptions in Hoysala characters on the bases of the wall images. But there is no definite evidence of the date or the occasion of the construction of the temples. From the form of the images and the sculptural work we are led to infer that they might belong to about 1250 A. D., particularly because the ceiling designs are as elaborate and differentiated as those

at Hosaholalu and Sōmanāthapura, unlike the work of the days of Vishnuvardhana and Viraballāla II.

It is evident, however, that the founder of these temples was a believer in the equal importance of Śiva and Vishnu. It is possible that his name might be Nāganāyaka or Nāganna Danāyaka.

### NĀGĒŚVARA TEMPLE

The temple appears to have been originally built on a high platform of granite slabs which covered a heavy foundation structure of rough natural stones. These latter are visible around the temple and have given it the stability it has.

#### Basement.

Above the platform is a high basement,  $4\frac{1}{2}'$  high, with the usual deep-cut lines of shade running between the five rows of cornices. Of the latter, two of the upper ones show roughly shaped square, oblong and cross-shaped mouldings which were evidently meant to be carved in due course with kīrtimukha, makara and kalasa designs. But the unworked mouldings offer a good contrast to the finely carved sculptures on the walls.

The walls above the basement are elaborately carved with sculptures. On the outer face of the centre of each navaranga is a fine niche, now empty. Above each of these the tower is formed by four sets of eaves. The design is interesting.

#### Wall Images.

On the remaining portion of the walls which are cut up into numerous panels by angles edged by pilasters is a row of images about 2' in height. A large number of these are placed under canopies borne on single or double pilasters and surmounted by turrets which have an endless variety of design. Some of these are noticed along with the images. Many other images are placed under tōranas above which rise up bands of scroll work similar to those in the walls of Amritāpura.

The images of the walls of the Nāgēśvara temple are illustrative to a large extent of Śaiva and Śākta iconography. A number of the images bear their names in Kannada on their pedestals and would have been more useful for iconographical study, had they not been so damaged and worn away as they now are. The chief images are named hereunder commencing from the south side of the porch.

#### *East face.*—

2. Durgā (?) seated with eight arms (broken) and a serpent below.
  3. Durgā standing.
  4. Śiva standing, holding, serpent and trident. Two other arms broken.
- On pedestal inscription ನ೦೨೦ - Nantha.

*South face.—*

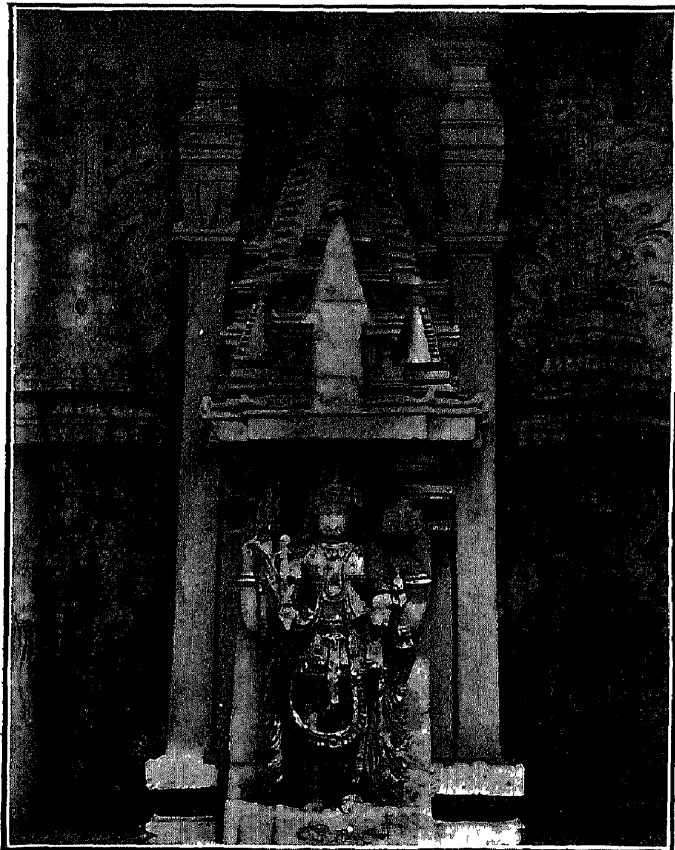
- 5 Śiva standing (broken) drum, trident, ardhachandrahasta On pedestal inscription ದಕ್ಷಿಣ ದೇಶಾಪಾಲಕ Dakshina dēśāpālaka
- 6 Consort of 5—damaged
7. Eight-armed goddess—seated with buffalo to left.
- 8, 9, 10, 11. Śakti images damaged
- 12, 13. Sala groups supporting south niche
14. Śrīyā dēvī Goddess with elephant Inscription ಶ್ರೀಯಾ ದೇವಿ Śrīyādēvi
15. Goddess with Garuda. Inscription ಲಕ್ಷ್ಮಿದೇವಿ Lakshmī Dēvi.
- 16, 17. Lady attendants.
18. Seated Kaumārī with peacock and kalasa
19. Standing Gaurī (rosary, pāsa, sarpa, padma) Inscription ಗೌರಿ Gaurī.
20. Māhēśvarī—seated with Nandi (rosary, pāsa, drum and dāna). Inscription (ಮಹೇ) ಸ್ವರಿ [Mahē] svari.
21. Seated goddess with cobra below (chinmudrā, padma, padma, abhaya).
22. Standing Manōharī (abhaya, javelin, death's head mace, kalaśa) Inscription ಮನೋಹರಿ Manōhari.
- 23 Durgā as Rākshasī—seated with eight arms and kalaśa to right and lion to left
24. Śakti as Vaishnavī—damaged
25. Male attendant, standing with folded hands
26. Damaged
27. Durgā (damaged) with bhakta to right and lion to left.
28. Durgā standing with sword, spear, pāsa, bowl—(broken)
29. Śiva standing as Vajrabhūta (javelin, trident, drum, broken) Inscription : ವಜ್ರಭೂತ Vajrabhūta—Pl IX, 2
- 30, 31, 32 Ladies—Damaged.
- 33 Three-headed beardless Brahma—(damaged) Inscription ಬ್ರಹ್ಮ Brahma.
- 34 Three-headed Sarasvatī—standing
- 35 Lady attendant, with chāmara
36. Durgā standing as Śārādā (chinmudrā, trident, drum and book)
37. Chitrasēna, damaged Inscription ಚಿತ್ರಸೇನ Chitrasēna.

*West face —*

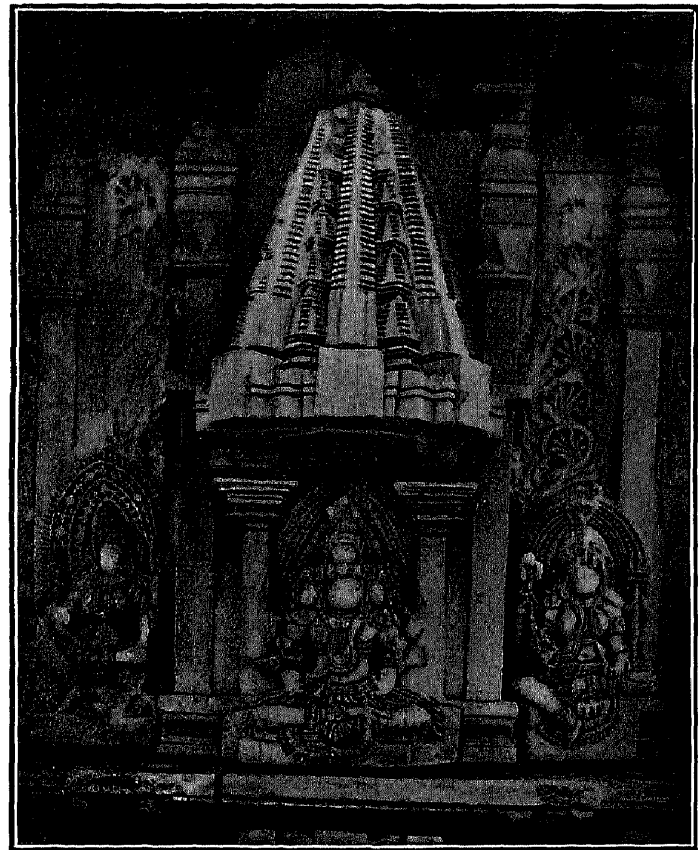
- 38 Standing Mahākantha (sword, drum, broken, broken). Inscription ಮಹಾಕಂಠ Mahākantha
39. Standing goddess (broken, pāsa, ankuṣa, phala).
40. Lady attendant
41. Durgā seated (rosary, drum, trident, dāna).
42. Sadāśivamūrti seated in padmāsana with three heads in a row and another



1 CHANNAKESAVA TEMPLE NORTH WALL (p 43)



2 NAGESVARA TEMPLE VAJRABHUTA (p 38)



3 NAGESVARA TEMPLE SADASIVA (p 39)



in front of the kirita, and a cobra above. Ten arms broken. Below, inscription :  
ಸದಾಶಿವಮೂರ್ತಿ Sadāśivamūrti (Pl. IX, 3).

43. Lakshmī seated with elephant (damaged).
44. Lady attendant
45. Disappeared
46. Śiva standing as Gambhīra (mace-broken, javelin, drum, abhaya.)

*North face —*

47. Harihara with drum and chakra The other two arms are broken
48. Consort of No 47
- 49, 50, 51, 52, 53. Seated Nārāyana in sukhāsana (Inscription Nārāyana ನಾರಾಯಣ) with Śrī (Inscription Śrīyādēvi ಶ್ರೀಯಾದೇವಿ) and a chauri-bearer to right and Bhū (Inscription Bhūmīdēvi ಭೂಮಿದೇವಿ) and chauri-bearer to left.
54. Standing Vaishnavī (padma, chakra, śankha, phala) damaged.
55. Śiva standing as Chitrādhara (broken, trident, drum, abhaya) Inscription :  
Chitrādhara ಚಿತ್ರಧರ
56. Goddess (broken).
57. Pārvatī seated (broken, goad, pāśa, phala)
58. Goddess (broken).
59. Garuda kneeling with folded hands

*West face —*

60. Standing Durgā, with bowl and bell, the other two arms (left) broken.
61. Seated Chakrēśvarī, six-armed (chinmudrā (?) broken chakra, broken, broken).
62. Standing Durgā (phala, javelin, drum, padma )
63. Śiva seated (rosary, trident, drum, broken )

*North face,—*

64. Three-headed seated goddess (rosary, broken, broken, pāśa (?)
65. Durgā seated (rosary, trident, drum, bowl)
66. Seated goddess (rosary, mace, javelin, phala)
67. Vaishnavī (śankha, padma, gadā and chakra)
68. Śiva standing (abhaya, trident, drum, phala)
69. Male attendant standing with mace in right hand.
70. Lady with chāmara.
71. North niche supported by a Sala group on each side.
72. Lady attendant.
73. Male attendant with abhaya and mace.
74. Goddess with rosary and drum, remaining two hands broken.

75. Varāha damaged.  
 76. Goddess seated in padmāsana (Vajra, goad, pāśa and phala).  
 77. Goddess seated (vajra, trident, broken, bowl)  
 78. Goddess standing, arms broken.

*East face —*

79. Śiva standing as Mahākāla (rosary, drum, trident, phala) Inscription: Mahākāla ಮಹಾಕಾಲ.

80, 81, 82. Broken

#### OTHER WALL SCULPTURES.

*South face —*

Above Śrī dēvī, etc vertical scroll bands

Above Vajrabhūta tower in North Indian style.

Above Sadāśivamūrti, tower with eight tapering bands, three of which are visible

Above Chitradhara, north face tower in North Indian style with ornamental tapering band

Above the wall is a row of eaves hollowed out inside and with unworked central and corner mouldings On the south-east and elsewhere figures of monkeys, etc., are carved out in various attitudes

#### Eaves and Parapet.

The parapet is composed of four tiers of sculptures which contain swans, Sala groups, makara faces, lions, indecent figures, dancers, etc The top tier has numerous interesting images like various forms of Śiva, Viṣṇu and Dēvī Some of these are Tāṇḍavēśvara, Gaṇāsuramardana, Gaṇēśa, Yōgānarasimha, etc.

The stone tower which is an indented square in plan has four sculptured rows rising one above the other, the central panels of which contain various forms of Śiva On top is a fine stone kalāśa with jewelled and beaded work The tower has a projection over the sukhanāsi above which is a fine large Sala group. The front panel, facing east, contains a group of Tāṇḍavēśvara

#### Tower.

The front porch of the Nāgēśvara temple is much damaged On its basement are first, a row of soldiers and indecent figures, then, a frieze of kīrtimukhas, thirdly, scroll bands, and fourthly, a slanting railing with the panels containing images of dancers, musicians and couples

#### Porch.

Two pillars of the rounded lathe-turned type support the roof and are flanked by the usual stone-benches The ceiling which is an octagon surmounted by a square with a flat slab above has the eight Dikpālakas and musicians with dancing Śiva in the centre

The navaranga doorway whose jambs have dvārapālas supported by chāmara-bearing attendants on the walls has the usual vertical,

**Navaranga.**

floral and scroll bands with Umāmahēśvara on the lintel

The navaranga is a hall, about 20' square of nine ankanas in the western part of which are six fine niches with towers above them. They contain in order clockwise

1. A Saptamātrikā panel. The images are beautifully carved and finely finished with vāhanas and tōṭanas. Virabhadra with vinā sits to the right and Gaṇēśa to the left.

2. Śārādā, seated (rosary, goad, pāśa, book). Fine image, though covered over with oil.

3. Gaṇēśa

4. Mahishāsūramardīnī—a beautiful group showing the goddess with eight hands standing and spearing the demon (sword, trident, chakra, arrow, śankha, buckler, bowl, holding demon's hair). The goddess' nose and mouth are slightly damaged.

5. A linga placed where perhaps a Sūrya image originally stood.

6. Standing Kēśava—a beautiful image.

In the centre of the navaranga is a well-carved bull.

The ceilings are from the east clockwise —

**Ceilings**

1. Three concentric circles
2. Two concentric octagons
3. Three concentric squares
4. Two concentric Śrī-chakras with rounded alternate angles
5. Three concentric rows of horse-shoes similar to Kubatur ceiling
6. Three concentric squares
7. Three concentric circles
8. Two concentric eight-rayed stars
9. Central ceiling. The lower part of it has sculptures of Śaiva images, dancers and musicians, and Śaṭa groups, while above are four concentric rows of horse-shoes with angles as alternate petals.

The sukhānāsī doorway whose jambs have perforated screens with Manmatha and Ratī below has an Umāmahēśvara group much covered with chunām above the lintel. The sukhānāsī itself is plain but for a flat ceiling with Tāṇḍava-Gaṇapati surrounded by nine padmas.

**Sukhanasi**

The garbhagriha doorway which is well carved with floral bands is also covered with chunam and has Gaṇalakṣmī on the lintel. Inside

**Garbhagriha.**

the garbhagriha is a medium-sized linga with a flat head.



## CHANNAKĒŚAVA TEMPLE

The Channakēsava temple is very similar to the Nāgēśvara temple and does not require a repetition of the description. Such features and details as are different are noted hereunder —

*Platform and basement* — Similar to the Nāgēśvara temple except for the landing and the basement of the front pavilion

*Wall images* — In this temple these images are mostly Vaiṣṇava. They are in order from the south of the east doorway

- 1, 2 Rati and Manmatha
3. Garuda
4. Kēsava
- 5 Sankarshana
6. Bhūdēvī ready to garland Varāha
- 7 Dharanī-Varāha
- 8 Kālingamardana
9. Lady with garland, perhaps Rādhā
- 10 Vēnugōpāla.
- 11 Lady with chāmara.
- 12 Empty niche with a lion slaying an elephant on either side
13. Lady with chāmara
14. Prahlāda with flowers.
15. Ugranarasimha.
- 16 Garuda damaged
- 17 Janārdana
18. Lady with chāmara.
19. Seated Mādhava, gadā broken.
- 20 Srī Krishna, seated (sankha, gadā, padma, chakra).
- 21 Lady with chāmara
22. Gōvardhanadhārī
- 23 Standing Viṣṇu with two arms broken (Kēsava)?
24. Garuda
- 25, 26. Dakṣiṇāmūrti admiring dancing Mōhinī
- 27, 28, 29. Viṣṇu standing (two arms broken) with Garuda to right and Lakṣmī to left.
- 30, 31, 32, 33, 34. Yōgānarasimha with Śrī and an attendant to right and Bhū and an attendant to left.
35. Hanumān grinning backward
- 36 Aniruddha standing
- 37 Mādhava standing

- 38 Garuda.  
 39, 40, 41, 42, 43. Vishnu seated as Varadarāja with a consort and an attendant on each side  
 44 Garuda.  
 45 Mādhava seated  
 46 Śrīdhara seated  
 47 Garuda  
 48, 49, 50, 51, 52 Nārāyana, seated with a consort and an attendant on each side (Pl IX, I)  
 53 Disappeared.  
 54 Mādhava, standing  
 55, 56, 57 Gōvinda, seated with an attendant on each side  
 58 Garuda  
 59, 60, 61 Sankarshana with two consorts, one on either side.  
 62 Trivikrama  
 63 Bali and Vāmana.  
 64. Garuda  
 65. Hari, seated  
 66, 67 Dakshināmūrti and Mōhinī  
 68 Achyuta, standing.  
 69 North niche with a female attendant on each side  
 70, 71, 72 Damaged  
 73 Pārvatī, seated (damaged)  
 74 Brahma (damaged)  
 75. Lakshmīnārāyana seated  
 76 Janārdana  
 77 Lakshmī (damaged)  
 78 Kālingamardana (damaged)  
 79 Vāmana (damaged)

*Eaves*—Similar to Nāgēśvara.

*Parapet*—Similar to Nāgēśvara except that most of the chief images are Vaishnava, though Bhairava and other Śaiva images also appear here and there

*Tower*—Similar to Nāgēśvara with Vaishnava images

*Porch*—This is also similar to the one in the Nāgēśvara temple except for the ceiling design which is an octagon with inset circle

*Navaranga*.—The navaranga doorway has an unfinished lintel. The tops of the navaranga niches have a different design, there being sets of three or five towers instead of the single ones. The images contained in them are Lakshmīnārāyana, seated (Anuruddha), Sarasvatī, seated—the face is beautiful,

Ganēśa, Lakshmī, standing with four arms (padma, chakra, śankha, phala), Lakshmī seated with four arms (pāśa, śankha, chakra, kalaśa), Yōgānarasimha.

*Ceilings* — From the eastclockwise —

1. Concentric circles.
2. Concentric sixteen stars, fine effect.
3. Concentric octagons
4. Concentric Śrīchakras.
5. Concentric octagons.
6. Concentric squares with fine ribbed effect
7. Concentric eight-pointed stars.
8. Concentric octagons.
9. Central ceiling. Three concentric rows of horse-shoe arches with a central padma and pendant. Fine design.

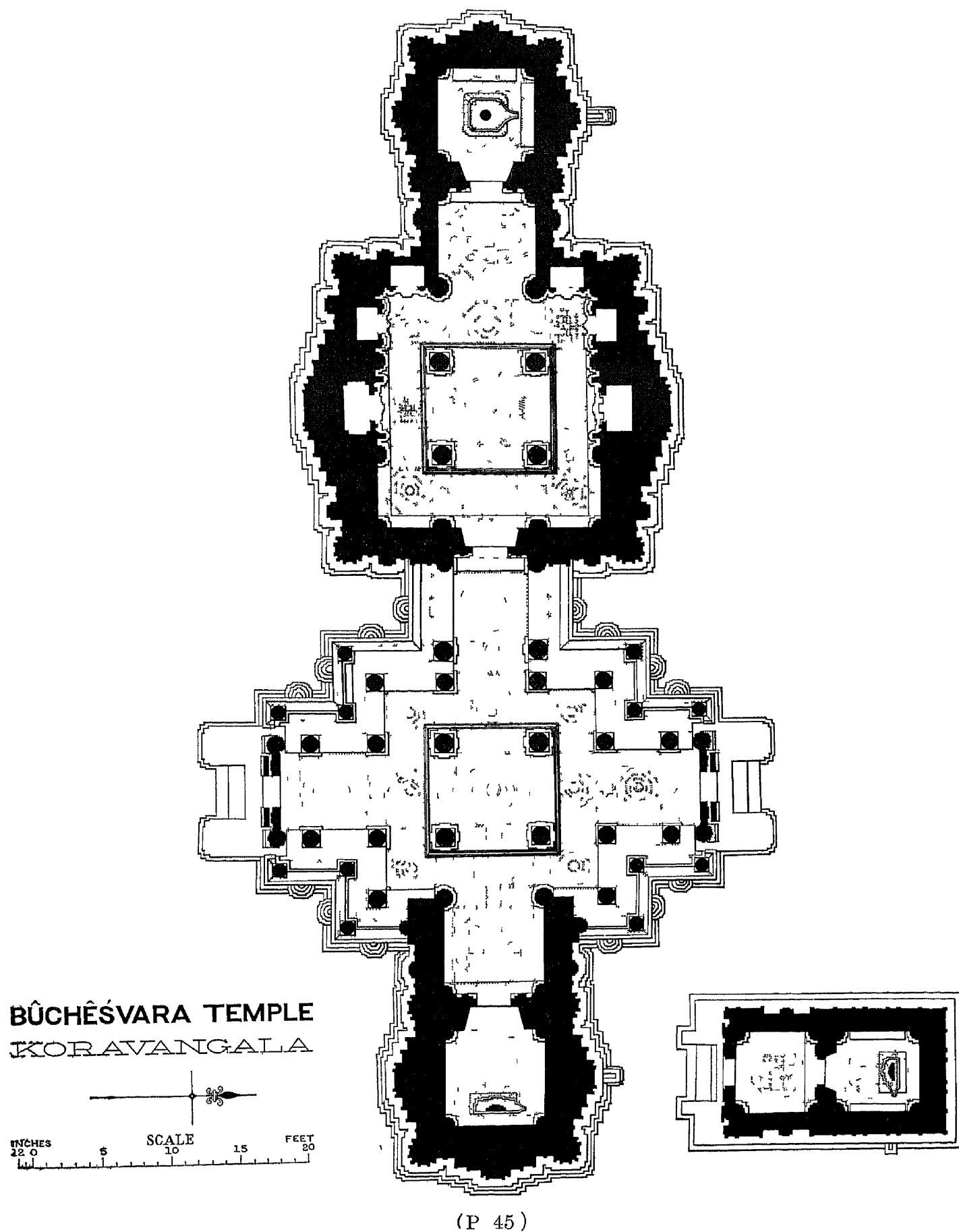
*Sukhanāsi* — The jambs have below the perforated screens, instead of the dvārapālas, boys blowing conches with ladies waving chāmaras behind them. Above the lintel is Vishnu seated as Trivikrama. The sukhānāsi ceiling is flat and has Ugranarasimha with dancers around him.

*Garbhagriha* — In the garbhagriha under a shallow lotus bhuvanēśvari and on a Garuda pedestal stands a fine image of Kēśava, about 6' high, with tōrana. The god is supported by a consort on each side and stands under a tōrana which has the usual ten avatāras of Vishnu. Of these Buddha is seated naked in yōgāsana, while Kalki rides a horse, sword and buckler in hand. The image is on the whole a good piece of sculpture.

1. The earth around the temple should be excavated and brought to a level with the stone platform below the basement, the extra earth being thrown into the pit on the north and the low ground on the south.

**Conservation Note.**

2. The compound should be extended symmetrically on all sides, particularly on the north and a compound wall put up with a gate in the middle on the east.
3. The chunām coating of the sculptures should be carefully scraped and removed.
4. The roof of the Nāgēśvara temple is badly damaged and should be repaired so that water does not enter the hollows between the double roofs and the double walls.
5. The front porch of the Nāgēśvara temple should be reset since it is bending forward.
6. The side walls of the navarangas of both the temples appear to be inclining forward and going out of plumb. This is indicated by fissures adjoining the





sukhanāsi doorways These walls should be carefully examined by the D P W. and if no other improvement is possible they may be supported with stone pillar buttresses. The latter would no doubt be ugly but may be put in if the walls are in danger of falling.

7 The road leading to the temple may be cleared and connected with the main Hassan-Holenarsipur road so as to allow the cars and busses of visitors to approach the temple

## KORAVANGALA

(HASSAN TALUK)

### BŪCHĒŚVARA TEMPLE

The village of Kōravangala which is situated in the midst of a sandy high land, six miles to the north of Hassan, has three temples of the Hoysala period, the largest of which is the Būchēśvara temple. The latter is a fine building in a good state of preservation and consists of a towered garbhagriha, a noble sukhanāsi, a navaranga, a mukhamantapa connected to the main shrine by a porch and a Sūrya shrine to the east of the mukhamantapa (Pl X). Thus the building contains all the elements of a well-developed Hoysala temple. The shrines are squarish in plan while the mantapa is an indented square. The temple is very ornate, its sculptural work closely resembles that of Mosale.

There are several inscriptions in the village. But E. C. V. Hn 71 which is set up prominently to the south-east of the temple is the one which is concerned most with the temple. It mentions how Būchirāja (colloquial for Bhūtanātha rāja), a Brahman officer belonging to a family in the hereditary service of the Hoysala king Narasimha I, got it constructed and consecrated in 1173 A. D. in commemoration of the coronation of Ballāla II. This officer was the youngest brother of a large family whose other members constructed the other temples in the place. The Bhairava temple on the north-east is perhaps a later construction, though also of the Hoysala period. The temple is now very nearly as it was at the time of construction and has not been tramelled and marred by later structures.

The walls of the main temple and the Sūrya shrine are very similar in structure and may be dealt with together. The height on which the present temple stands suggests the view that it is constructed on a high platform now concealed in the ground. Above the platform is a basement of the usual five cornices, two of which bear square, cross-like, etc., mouldings unworked like those at Mosale.

Above the basement is a row of sculptured figures standing as at Mosale and Jinanāthapura under turreted canopies borne on one or two pilasters, all under vertical scroll bands. The towers are of the usual varied shapes, though they are perhaps less elaborate than those at Mosale and Sōmanāthapur. The images are about 15 to 18 inches long and have a tendency to be shortish and wanting in slimness. The more important of them are noticed hereunder commencing from the south of the main navaranga doorway and running clockwise —

#### *East Face*

- 1 Sarasvatī standing (rosary, goad, pāśa, pustaka).
- 2 Gaṇeśa dancing, with mouse on pedestal
- 3 Arjuna shooting the fish target. (Pl XI, 4)
- 4 Pārvatī standing (drum, trident, goad, pāśa)

#### *South Face*

5. Bhairava
- 6, 7 Hiranyakaśipu orders his soldiers to chastise Prahlāda (Pl XI, 3.)  
Kannada inscription ಪ್ರ ದ್ರೋಜ [?ಕ] pra droja [?Ka]
- 8, 9, 10 Prahlāda is tortured with fire, elephants, ropes (?), cobras
- 11 Narasimha appears to Hiranyakaśipu in a pillar.
- 12 Ugranarasimha slays Hiranyakaśipu and is flanked by Lakshmī and Prahlāda.
- 13, 14, 15 Musicians celebrate Narasimha's victory
- 16 Bhairava
- 17 Kāpālīka
- 18 Dēvī with padma and kalasa.
- 19 Gajāsūramardana, dancing

#### *West Face*

- 20 Śvētavarāha trampling on demon
- 21 Lakshmī standing
- 22 Sūrya
23. Mōhinī dancing, molested by monkey

#### *South Face.*

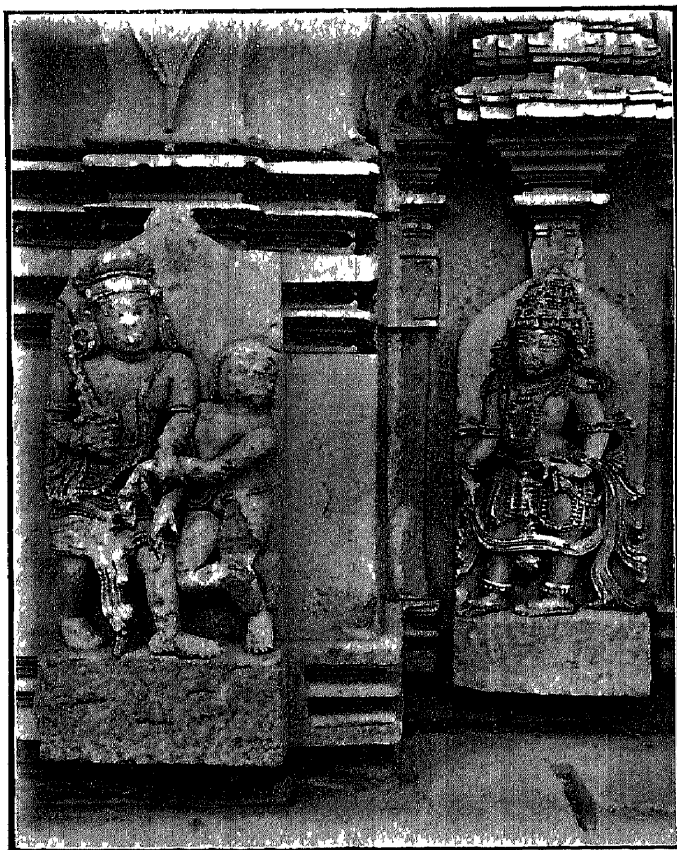
- 24, 25, 26 Trivikrama with Śrī and Bhū
- 27, 28, 29 Kōdandarāma with Lakshmana and Hanumān
- 30, 31, 32, 33 Umāmahēśvara (Pl XII, 1) seated supported by Brahma with Śārādā on right and Kēśava on left
- 34 Durgā with sword and kalasa.
- 35 Śiva standing as Dakṣiṇāmūrti (rosary, pāśa, phala and pustaka).



1 SARASVATI (p 50)



2 GANAPATI (p 50)



3 PRAHLADA AND HIRANYAKASIPU (p 46)



4 ARJUNA SHOOTING AT THE FISH (p 46)





*West Face*

- 36, 37. Standing god and goddess (damaged)—Manmatha and Ratī (?).  
 38. Couple at love—kissing.  
 39, 40, 41 Dharanī-Varāha with consorts  
 42 Dakṣiṇāmūrti with long coat and discus  
 43 God standing—damaged  
 44. Śiva standing (rosary, trident, drum, phala).  
 45. Similar to 44  
 46 Sarasvatī—standing (phala, rosary, kalaśa and pustaka).  
 47. Sarasvatī—standing (vīṇā played by two hands. In the other two hands, rosary and pustaka)  
 48, 49, 50 Tāṇḍavēśvara with Dēvī to right and drummer to left.  
 51 Damaged  
 52 Goddess with padma and phala.  
 53 Damaged.  
 54. Conjugal couple indecent.  
 55 Mōhinī dancing  
 56. Dēvī dancing, drum in right hand and bowl in left  
 57 Lady with pet parrot perched on left hand and fruits in right  
 58. Kālī as Kāpālīkā—naked  
 59, 60 Pradyumna with Lakshmī

*North Face*

61. Anantaśayana with Brahma springing from navel  
 62 Kālingamardana  
 63. Vēnugōpāla  
 64. Krishna as Navanītachōra  
 65. Nāga and Nāginī with tails entwined.  
 66 Vāmana receiving gift from Bali.  
 67 Trivikrama with right leg lifted to Brahmālōka and the river Gangā flowing down  
 68. Rāvana lifting Kailāsa—Fine tower above  
 69, 70. Mōhinī dancing with Dakṣiṇāmūrti admiring.  
 71 Bhairava  
 72, 73, 74 Gōvardhanadhārī with Garuda to left and Lakshmī to right.  
 75. Umāmahēśvara as Nandivāhana.

*East Face*

- 76 Bhairava  
 77. Virabhadra with mace in right hand  
 78. Shanmukha with peacock on pedestal  
 79. Mahīshāsura-mardīnī.

## WALL OF SŪRYA SHRINE

*North Face.*

- 80 Goddess standing holding padma.
- 81. Mōhinī molested by monkey
- 82 Sarasvatī (damaged).
- 83 Śiva standing (damaged) Many of these figures are unfinished.
- 84 Lady feeding parrot.
- 85, 86, 87, 88, 89 Durgā dancing—flanked by musicians
- 90 Lady with cymbals
- 91 Chandra—standing

*East Face.*

- 92 Sūrya standing
- 93. Lady with chāmara
- 94, 95, 96, 97, 98. Gaṇeśa dancing with musicians accompanying (Pl XI, 2).
- 99 Lady with padma and phala
- 100 Sūrya

*South Face*

- 101 Sūrya with seven horses on pedestal
- 102 Manmatha
- 103 Gaṇeśa Immersed in water sits a yōgi. Above him in water is a crocodile holding fast to the hind leg of an elephant which offers a lotus with its lifted trunk to Viṣṇu Above Viṣṇu riding on Garuda strikes the crocodile with his discus and releases the imprisoned angel
- 104, 105, 106 Umāmahēśvara in sukhāsana with attendants
- 107. Chain of destruction—A gandabhērunda carries off a śarabha which holds a lion which holds an elephant in whose trunk is held a python which has half swallowed a deer The whole chain hangs in the air while a sanyāsi and a boy look up in amazement
- 108, 109, 110 Two-handed god with lady attendants
- 111, 112, Mōhinī and Dakṣiṇāmūrti—damaged

All round the temple including the mantapa runs a row of eaves projecting about 18," highly arched inside and with no imitation of wood-

**Eaves and Parapet**

work below The parapet which perhaps stood originally above it is now represented over the mantapa and the Sūrya shrine only by a single cornice bearing the toothed ornamentation But over the main temple the full parapet is standing with its row of sculptured lions, Śaḷa group, makara faces, and kings in court below, and its top row of kīrtimukhas and tōranas sculptured with the figures of Yakshas, Bhairavas, Mōhinīs, etc. The more impor-

tant of these figures are on the south, Yōgānarasimha, and on the north, Umāmahēśvara

The tower of soap-stone is similar to those at Mosale and is made up of four tiers of turrets bearing numerous sculptures like those of the parapet. On its north is a panel showing Indra on the Airāvata. Over the eastern projection of the tower is a fine large Sala group and on its east face the usual Tāndavēśvara.

#### **Tower**

The mukhamantapa has an ornate base of several cornices with attached turreted canopies housing Yakshas. One of the cornices has a creeper scroll, while above them is the usual row of turreted, eight-pointed, star-shaped pilasters with lions above and sculptured images, musicians, dancers, ladies, gods and goddesses in the interspaces. The slanting railings above have unsculptured panels.

#### **Mantapa Basement.**

The entrances to the mantapa and especially the south one have an imposing appearance being supported by a soap-stone elephant, a dvārapāla and a chāmaradhārīnī on each side. The last named images have behind them eight-pointed, star-shaped pillars with floral scroll bands running up vertically against the indented angles. These pillars, though small, are similar in design to the Mōhinī pillar at Bēlūr and to the front pillars of the smaller temple at Pushpagiri. The north doorway with similar designs has now lost its elephants

#### **Entrances.**

The mantapa which is an indented square shape in plan has its central ankana surrounded by eight smaller ankanas. From these four single ankanas extend east, south, west and north, while all around excluding where the passages exist runs a stone bench with a slanting railing at its back and floral and pilaster ornamentation on its inner face. The extra ankana on the east serves as an open sukhānāsī for the Sūrya shrine and the one on the west as a porch to the main temple

#### **Mantapa Inside**

The pillars which are of three different sizes are all of the bell-shaped lathe-turned type. The only exceptions are the banded star-shaped pillars supporting the north and south entrances to the mantapa

#### **Pillars.**

The ceilings, which are all deep domes have an interesting variety of design mostly without figure sculpture. Their corner stones have deeply carved lion faces, while their sides have ornamental beaded work and pendants. Some of the chief domes may here be mentioned commencing from the centre proceeding eastward and running clockwise, on the first circle and then on the second.

#### **Ceilings.**

1. Central Three concentric navagons with large pendant.
- 2 to 9. Concentric circles, navagons or septagons.

10. Flat ceiling.
11. Near south entrance—concentric circle.
12. Porch-ceiling—concentric circles of horse-shoe arches.

The Sūrya shrine is a part of the original structure which is entered by an unfinished doorway. The dvārapālas who bear in addition

#### **Surya Shrine.**

to lotuses and maces the bow and arrow (right) and the goad and musala (left) are unique. The Sūrya shrine ceiling is flat with a hamsa in the centre. The image of Sūrya stands about 6' high from the ground. It stands upon a pedestal with Aruna and his seven horses. It is a finely worked image, well proportioned and fully ornamented. Its two hands hold padmas. On each side of it is a Chhāyā shooting arrows, while on the tōrana are seated the twelve Ādityas.

The navaranga is entered by a doorway which has Śaiva dvārapālas below, floral and scroll bands and pilasters on the jambs, Gajalakshmi on the lintel and five turrets above the eaves-like cornice. The navaranga which is about 20' × 20' in area is a hall of nine squares, which has six wall niches as at Mosale. Of these the three on the north have lost their

#### **Main Shrine Navaranga Pillars, Ceilings**

original images, while those on the south preserve the finely carved original figures in this order

1. The Saptamātrikās with vāhanas below, tōranas above, Vīrabhadra to right and Ganēsa to left. It is a fine piece, inferior only to the one at Mosale,
2. Sarasvatī (Pl XI, 1) seated with rosary, goad, pāśa and pustaka—a beautiful image,
3. Ganēśa (Pl XI, 2) fine figure, the head is very natural.

The four pillars of the navaranga are of the usual bell-shaped lathe-turned type, with nothing remarkable about them.

The ceilings, however, are all dome-shaped and interesting. They are —

1. Central—above the eight Dīkṣāpālakas is a gallery with unsculptured panels, the dome being supported by three rows of concentric octagons,
2. Near east door. Concentric circles
3. Octagons
4. Square within square.
5. Śrīchakra
6. Octagons.
7. Squares.
8. Concentric horse-shoe circles
9. Star-shaped gallery with octagon above.

The sukhanāsi is open on the east and has a flat ceiling of padmas. The garbhagriha doorway is similar to the navaranga doorway, but with unsculptured vertical bands. The garbhagriha (8' × 8') has nothing remarkable about it and contains a black flat-headed linga which rises about 3' from the ground.

**Sukhanasi and  
Garbhagriha.**

On the whole the similarity between the work at Kōravangala and that of Mosale is so great that it is difficult to escape the conclusion that their designer was the same person.

In the north-east corner of the compound of the Būchēśvara temple is a soap-stone shrine of Bhairava with a small sukhanāsi and garbhagriha. It is also a definitely Hoysala structure, though the outer walls are plain. The image of Bhairava which stands about 5½' from the ground shows the god holding sword, trident, drum, and bowl with head, and treading upon a beheaded victim, while the attendant goblins accompany with weird music and a dog licks the blood dripping from the severed head. Its face is now damaged, but it is a tolerably good image.

**Bhairava Shrine.**

**Conservation**

1. The building has been recently conserved. A few improvements may, however, be suggested. The houses on the south should be acquired and the compound extended, with a gateway from the east or south-east leading directly from the road.

2. The railing stones of this temple which are lying about near the tank and elsewhere may be restored to their original positions and a good lamp may be provided for use in the navaranga.

3. The Village Panchayet may be encouraged to make a park in the ground between the Būchēśvara and the Nāgēśvara temples to the east of the tank and the cart-track connecting with the high road may be improved and made useful for cars.

4. The pond to the north-east of the Gōvindēśvara temple which appears to be the only source for the supply of drinking water to the village may be rebuilt with the ancient stones lying about it.

5. The sculptured pieces thrown about in various parts of the village may be collected and stored in the Būchēśvara temple compound.

## NĀGĒŚVARA AND GŌVINDĒŚVARA TEMPLES

The Būchēśvara temple appears to have developed several elements which were already found in the Nāgēśvara and Gōvindēśvara temples which had been built a few years previously. Both these temples are rather small in size and though ornate, they are much plainer than the Būchēśvara temple. They are now

in a state of advanced ruin and it is doubtful whether anything could be done to save them. Two porched doorways with inside verandahs lead us into the compound in which the two temples are situated almost like twin temples (See Pl. XII, 2 and 3) But their designs are different. The Nāgēsvara temple has a garbhagriha, an open sukhanāsi, and a navaranga of nine ankanas, the doorway of which lies ruined closeby. But instead of a porch it has at a distance of about 10' to the east a fine indented square-shaped pavilion with niched towers flanking its entrances. It has twenty-four pillars, all of the bell-shaped type.

But the Gōvindhēśvara temple which is to the north of the Nāgēsvara temple has a garbhagriha, an open sukhanāsi and a navaranga of nine ankanas whose finely sculptured door is approached through a porch with entrances from the north and south. To the east of the porch is a small Sūrya (?) shrine whose sukhanāsi doorway is finely designed, though small, and is supported by perforated screens on the jambs. Both these doorways deserve to be removed to a museum along with the towered niches of the Nāgēsvara mantapa. The Gōvindhēśvara porch has a ruined dome with octagonal ribs, the central pendant, however, is missing. The outer wall of the Gōvindhēśvara temple is ornamented with finely designed turrets borne on single or double pilasters.

1 The buildings and compound should be cleared of all plants and a compound wall put up  
**Conservation Note.**

2 They are protected monuments and people committing nuisance should be severely punished.

3. The buildings must be allowed to remain as they are without being further ruined.

## HARNAHALI

### LAKSHMĪ-NARASIMHA TEMPLE

Hārnahalli, more correctly called Hāruvanahalli, is a large village, about five miles to the south of Arsikere on the main road from Arsikere to Hassan. It has the remains of two fortifications, one of the 13th century and another of the 17th century, the latter being in places superimposed on the former. It has several temples two of which are large soap-stone structures of high artistic merit. The Kēśava temple which formed the centre of the old Hoysala town is situated on the top of a height while the Sōmēśvara temple is built about a furlong to its east-north-east close to the north-east corner of the Hoysala fortification whose large boulders are now collapsed.

A plain *upparige* or gateway of soap-stone leads into a large compound with a modern roughly built stone-wall around it. In the western part of it, on a high



1 BUCHESVARA TEMPLE UMAMAHEVARA (p 46)



2 GOVINDESVARA TEMPLE DOORWAY (p 52)



3 GOVINDESVARA TEMPLE DOORWAY (p 52)





platform is the temple of Kēśava popularly known as the Lakshmīnarasimha temple. It is a three celled structure with the main cell having a sukhanāsi, while the other two open directly into the navaranga. The latter has an eastern extension which is sometimes called the mukhamantapa. Around this portion there are perforated screens instead of a wall. The main cell is on the outside shaped like a sixteen-pointed star and is to some extent marred by large two-storeyed niches built as buttresses on its three sides. The other two cells are squarish in plan. Only the main cell has a tower which is a fine structure of soap-stone. The other two cells have flat tops. In front of the navaranga doorway, there is neither a porch nor a mantapa.

The temple is on the whole a fine structure with its walls having sculptured friezes and rows of gods, and belongs more to the class of the temples of Nuggihalli and Hosaholalu than to that of Mosale and Kōravangala.

On the inside of the gateway of the temple is a large soap-stone inscription broken into two which records that three brothers Pedda

#### History.

. Heggade, Sōvanna and Kēsanna got the permission of their father who had become the Svāmi of the Sindige Mutt and after obtaining a free site from the people of Hāruvanahalli got the temple constructed and consecrated, probably at their own cost, in the year 1234 A. D. The king Narasimha II Ballāla endowed it with lands. The town is known in the inscriptions as Hirīya Sōmanāthapur. About thirty years later another record was put up on the eastern beams of the hall of the temple. A small Lakshmī temple was probably constructed on the north-west during the Vijayanagar period, but of it only the basement remains.

The temple is constructed on a platform, about 4' high, which follows the contour of the temple and has five cornices on its face.

#### Platform.

Three flights of steps lead up to it on the east, south and north and each of these is supported as at Bēlūr and Halebīd by a towered niche on each side. There are also two more niches above the platform flanking the navaranga doorway. Thus the total number of niches is eight in all, though some of them are now ruined. The flank walls of the niches have on the outside sculptures of gods carved, most of these figures are now damaged. The towers of these niches are square planned and resemble the Halebīd ones more than those of Bēlūr.

Above the platform rises a basement, about 4½' high, which is cut up horizontally into five flat cornices each of which bears a frieze of

#### Basement.

sculptures as at Halebīd and Sōmanāthapur. Their general effect is imposing and the temple generally gives the impression of the Kēdārēśvara temple at Halebīd, of which it is an imitation. The friezes are from the bottom upwards as follows.—

A A row of Yakshas and Yakshinīs seated under tōranas with the intervening spaces adorned by rows of caparisoned tusker elephants marching forward. Most of the elephants have one or two riders each and the several animals are shown in their varied attitudes as at Halebīd, *viz*, fighting each other, fighting men, slaying or trampling enemies under foot and uprooting trees and plants, playing with each other, frisking their trunks, goring the tusker in front, pulling by the hair the rider in front, playing with a fellow-elephant's tail or bell or pulling his leg, intertwining trunks, etc. In the corners sometimes are two elephants with a single head, while from the north-east of the navaranga is a row of un-caparisoned riderless wild elephants feeding and disporting.

B The second frieze has a row of horsemen cantering forth to battle on horses a few of which wear armour as at the Kēdārēśvara temple. In the midst of the horses are camels, the riders of some of which are playing on kettle drums. A large number of horses, however, have not been finished.

C The third frieze is a long creeper scroll band in some of the convolutions of which are small sculptural studies like birds, disporting monkeys, hunters, dancing groups, and obscene figures. The corners, however, have lion faces from whose fangs spring forth the creepers.

D The fourth cornice which was evidently meant to receive the mythological frieze is left untouched, the carving work having stopped for some reason before the temple was finished.

E. The fifth frieze contains a row of makaras as at the Kēdārēśvara temple.

F. The sixth frieze contains a row of swans in their varied attitudes like feeding and pecking, beaking, feeding the young, etc., with a Garuda or other figure on a tōrana in front of a small projection. These figures are the vehicles corresponding to the gods carved above.

The wall above the basement is divided horizontally into two halves by an eaves-shaped cornice which is comparatively plain.

**Wall Decorations** Above the cornice is a row of turrets borne on single or double pilasters. The turrets which are about a foot high are, as usual, of varied shapes.

The lower half of the wall contains a long row of images, about 2' high, standing on pedestals with mostly scroll-on-kīrtimukha ornamentation, while above the figures are latā-tōranas as at

**Wall Images** Nuggihalli. The old type serpentine and jewelled tōranas are absent and the affinity is definitely to the Nuggihalli-Sōmanāthapur group. The sculptor of the north face of the building has signed himself in many places both under the friezes and other images as Mallitama and is perhaps identical with the sculptor of that name who worked at Nuggihalli, Hosaholalu and Sōmanāthapur. He is one of the best known Hoysala sculptors of the thirteenth century.

Near some of the images on the south wall appears the name Piriyanna Heggade, which is perhaps not the name of any sculptor, but is more probably the Kannada form (Babbur Kamme ?) of the Telugu name Peddanna Heggade of one of the builders of the temple.

The images themselves are of exactly the same size and quality as those of Nuggihalli and Hosaholalu having heavy-cheeked rounded faces, thickish limbs, shortish legs, and exuberantly ornamented and poised in the usual conventional attitudes. Yet they are very good not only as wall decorations but also as sculptures and illustrate Hindu mythology and iconography. The groups of images are as follows commencing from the south of the east doorway.—

*East Face*

1 Hanumān, below (ಬಾ ನಾ) *Ba na*

2, 3, 4 Dharanī-Varāha with Huanyāksha on left and Laksmī on right.

Below the latter Kannada Inscription (ಬಾ ನಾ) *Ba na*.

5, 6 Dakshināmūrti and dancing Mōhinī

7, 8 Kēśava and Lakshmī

9. Dancing Sarasvatī

*Back of South Cell*

10, 11 Vaikuntha Nārāyana (face damaged) with Garuda to right.

12, 13. Nārāyana and Lakshmī

14, 15, 16, 17, 18 Lakshmī-Nārāyana seated with two lady attendants on each side. The design of the undercloth of No. 14 is interesting. Below it is the name Periyānda Heggade. Below Lakshmī-nārāyana is the Nandi-Nagarī inscription reading 'Shanmukha dāsa'. The faces of Lakshmī and Nārāyana and of many other figures have been damaged only a few days ago.

19, 20 Mādhava with Lakshmī to left. Inscription (ಬೊ ಲಾ) *Bo la*.

21, 22 Skeleton dancing with goblin, drummer to left.

*West of South Cell*

23. Bhairava

24 Dakshināmūrti

25, 26 Gōvinda with Lakshmī to right

27, 28, 29, 30 and 31. Kālingamardana with a consort and lady attendant on each side (Pl. XIII, 1) Inscription below 28 ಪೆರಿಯಾಂಡ ಹೆಗ್ಗಡೆ Periyānda Heggade.

32, 33 Ratī and Manmatha. A fine group

*Navaranga, South-west Corner*

34, 35 Pānduranga and Rukmāyī—The two-handed god (Pl. XIII, 3) stands with sankha in the right hand and a jug in the left with a devotee near his left foot.

- 36, 37 Vishnu with Lakshmī  
 38, 39 Durgā dancing with attendant to left  
 40, 41. Mahishāsūramardinī with attendant to right. The image is partly covered by the doorway of a later Hoysala structure built for Narasimha on the wall. This structure should be removed in order to expose the beauty of the original wall.  
 42, 43 Madhusūdana with Lakshmī  
 44, 45 Trivikrama with Garuda.  
 46, 47. Two monkeys fighting for a jack fruit

*South of Sukhanāsi.*

- 48, 49 and 50. Ugranarasimha with Hiranyakaśipu to left and boy Prahlāda to right  
 51 Harihara standing (rosary, trident, chakra, śankha.)  
 52, 53. Gōvardhanadhārī—a fine group, with lady holding garland to right  
 54, 55 Lady attendants.  
 56. Vāmana.  
 57, 58. Srīdhara with lady attendant to right

*South Niche.*

This is a two-storied structure with a tower evidently meant to act as a buttress against the stress of the weight of the central tower. Both the niches are now empty. The walls of the niche have no figure sculptures. They appear to have been part of the originally planned structure.

- 59, 60. Hrīhikēśa with lady to left.

*South-west of Main Cell*

- 61, 62. Padmanābha with Lakshmī to right  
 63 Garuda.  
 64, 65 Ganēśa dancing with davane player to left  
 66, 67 and 68 Pārvatī dancing with musicians accompanying.  
 69, 70 Dāmōdara with Lakshmī to left  
 71, 72. Two goddesses, perhaps Pārvatī and Lakshmī.

*West Niche.*

Similar to the South niche

*North-west of Main Cell.*

- 73, 74. Sankarshana and Lakshmī, inscription below both. Mallitamma.  
 75, 76, and 77 Vāsudēva with Lakshmī and Garuda.  
 78 Lakshmī  
 79 Six-handed Sarasvatī dancing, playing on vīṇa.



1 KALINGAMARDANA (p 55)



2 BHUDEVI (p 59)



3 PANDURANGA AND RUKMAYI (p 55)



80. Brahma standing (rosary, ladels, pāśa and kalasa) central face bearded.  
—Damaged.  
81 Lakshmī (?)  
82, 83 and 84. Pradyumna with Lakshmī and Garuda to left Inscription  
below all Mallitamma  
85, 86 Aniruddha with Lakshmī Sculptor Mallitamma

*North of Sukhanāsi*

- 87, 88 Purushōttama with Lakshmī.  
89, 90 and 91 Adhōkshaja with Lakshmī and Garuda to right. The goddess  
holds padma and kalasa Inscription Mallitamma.  
92, 93 Gōvardhanadhārī with flower-bearing lady to left. Inscription  
Mallitamma  
94 Hanhara (rosary, trident, chakra and śankha).  
95, 96 and 97. Vēnugōpāla with an attendant on each side and Garuda on  
pedestal.  
98. Kōdandarāma.  
99. Paraśurāma.

*North-west Corner of Navaranga.*

- 100, 101. Standing Narasimha with Lakshmī to left Sculptor. Malli-  
tamma  
102, 103 Achyuta and Lakshmī  
104. Bali and Vāmana  
105. Trivikrama with lifted right leg, Garuda on pedestal  
106. Mahishāsūramardīnī,  
107. Lady with phala and padma  
108. Arjuna shooting the fish target  
109, 110 and 111 Janārdana with Lakshmī to right and Chāmaradhārī to  
left Sculptor Mallitamma  
112, 113. Goddesses.

*West of North Cell*

- 114, 115, 116 and 117 Lakshmī-nārāyana flanked by a chāmaradhārī and a  
consort with padma and kalasa on left and a chāmaradhārī on right.  
118 Balarāma.  
119 Lady with parrot on the left forearm and fruits in the right  
120, 121 Upēndra with Lakshmī to right  
122 Six-handed Lakshmī dancing (rosary, gajahasta, śankha, savarga-hasta,  
chakra, phala)



*North of North Cell.*

123. Six-handed Kēsava dancing (padma, gaja or lamba, śankha, svarga, chakra, gadā)  
 124, 125 Hari with lady attendant  
 126 Mōhinī with lifted cobra.  
 127, 128, 129, 130 and 131 Lakshmī-Varāha with an attendant and consort to left and consort and attendant to right Sculptor Mallitamma.  
 132, 133, 134 and 135. Śrī Kṛṣṇa with three lady attendants.  
 136 Unworked

*East of North Cell*

- 137, 138 Yōgānarasimha with Garuda to right  
 139, 140 and 141 Nārāyaṇa and Lakshmī with lady attendant Sculptor Mallitamma  
 142, 143, 144, 145 and 146 Lakshmī-Narasimha with attendant and Bhūdēvī to left and Ratī and Manmatha to right.

Round the front part of the hall above the basement is a row of turreted pilasters which are alternatively square and star-shaped.

**Front Railings** Between them and between the towers above them are unworked mouldings for figures Higher up is a plain slanting railing with only the commencement of a few obscene sculptures on the north side. Above the railings is a row of pierced stone windows of simple design

The eaves which bear imitation of rafters on the undersurface have unworked mouldings on the edge The parapet which covers the outer edge of the usual hollow double roof of the temple is formed by a series of soap-stone turrets whose mouldings are left uncarved

**Eaves and Parapet**

The tower, which is composed of four tiers of turrets, is all of soap-stone and has a fine appearance inspite of its few carvings, owing to its star-shaped corners. In place of the old stone kalaśa is now seen a recent metal kalaśa The usual projection of the tower over the sukhanāsī has lost its Sala group and its frontal panel the dancing group

**Tower**

The navaranga is a hall, about 15' square, with an extra ankana on the east and stone benches on the east side. Behind the benches are the pierced windows, while from them rise six star-shaped pillars which support the front part of the roof Many of the sculptures of the navaranga are covered over with a thick coat of hardened chunām or wax

**Navaranga**

As usual, there are four niches in the western part of the navaranga but the tower of each has a different design. Two of them are star-shaped with the point of the star projecting over the doorway. The niches contain the following

### Navaranga Niches

images —

1. Sarasvatī seated (rosary, goad, pāṣa and pustaka) A fine image badly coated with wax. (Pl. XIV, 1.)
2. Ganēśa
3. Lakshmī standing with elephant on pedestal (abhaya, śankha, chakra, kalaśa)
4. Bhūdēvī standing with Kūrma and Adīśeśha on pedestal (padma, śankha, chakra and phala) A very rare image and a fine one, badly coated with wax (Pl. XIII, 2.)

The four central pillars of the navaranga are of the usual lathe-turned bell-shaped design, but their fine beaded work is concealed under chunām. Of the six pillars, more to the east, all are star-shaped, the eastern two having eight points, the southern one six points, two others having thirty-two points while one has sixteen points with the intervening arc-like flutings having three points each, making in all sixty-four points. The two eastern pillars have against each alternate point the image of a dancer or musician finely carved.

### Pillars.

There are ten ceilings in all and they are, commencing from the east and running clockwise —

### Ceilings.

1. Above two rows of turrets bearing under them Yakshas, and on their flanks lions, standing forms of Vishnu, etc., rises the dome which has its beams forming three concentric circles. The large pendant has Kālingamardana under its surface.

(*Frontispiece*).

2. Concentric circles above circular gallery
3. Eight-pointed star.
4. Concentric circles above star-shaped gallery.
5. Concentric circles
6. Similar to No. 4.
7. Eight-petalled concentric padmas.
8. Concentric circles
9. Concentric circles.
10. Central dome concentric circles. The central pendant has standing images of Vishnu carved round it

The south cell doorway which is flanked by dvārapālas has finely worked jambs with star-shaped pilasters and vertical bands of flowers and lines which are all concealed by chunām. The lintel is unworked while above the fine cornice are five

### South Cell

towers with intervening lions. The ceiling of the south cell is flat, but finely carved with Vēnugōpāla in the central panel and eight images of Viṣṇu (?) around. Each of these has two hands joined in añjali and the other two holding sankha and chakra, while a consort supports on each flank. The whole slab is finely sculptured.

In the cell on a Garuda pedestal stands a fine image of Vēnugōpāla resembling the Sōmanāthapur image but covered over with wax.

The doorway of the north cell resembles that of the south except that its lintel is finely worked. It shows Lakshmīnarasimha seated in state flanked by Prahlāda, Garuda and a large number of devotees, while the ten avatāras appear on the latā-

### North Cell

tōrana above. The whole piece is exquisitely worked. The ceiling of the north cell has Yōgānārasimha in the central panel. The image below, however, is that of Lakshmīnarasimha with Garuda on the pedestal and the ten avatāras on the tōrana. The group is a fine one covered over with wax.

The doorway of the main sukhanāsi has nothing remarkable about it except its fine small dvārapālas (Bhadra and Subhadra) and its perforated screens of simple design. The sukhanāsi now houses the *ustava vṛgāha* Kēśava and his consorts.

### Main Sukhanasi

The garbhagriha doorway is the finest in the temple. It resembles the south cell doorway which it excels. Its lintel, however, is beautifully carved in great detail. In the group six-handed Lakshmī (padma, goad, svarga-hasta, śankha,

### Garbhagriha

lamba-hasta, kalaśa) dances with a host of musicians accompanying. Some of these figures, though about 3" high, are in the most animated attitudes. The garbhagriha which has three turreted niches in its walls has a simple padma ceiling.

The main image of Kēśava which stands on a Garuda pedestal of Hoysala workmanship is, however, comparatively a disappointment. Its tapering kirita, its poorly ornamented body and symbols, its poor chest and plain face and its flattish tōrana (which, however, bears the ten avatāras) suggest the suspicion that the image is not of Hoysala workmanship, but is probably a production of the early Vijayanagar period in imitation of an original which was perhaps destroyed or damaged. Though Kēśava is the central image, the temple goes by the name of Lakshmīnarasimha as at Holenarasīpur and Bhadrāvati.

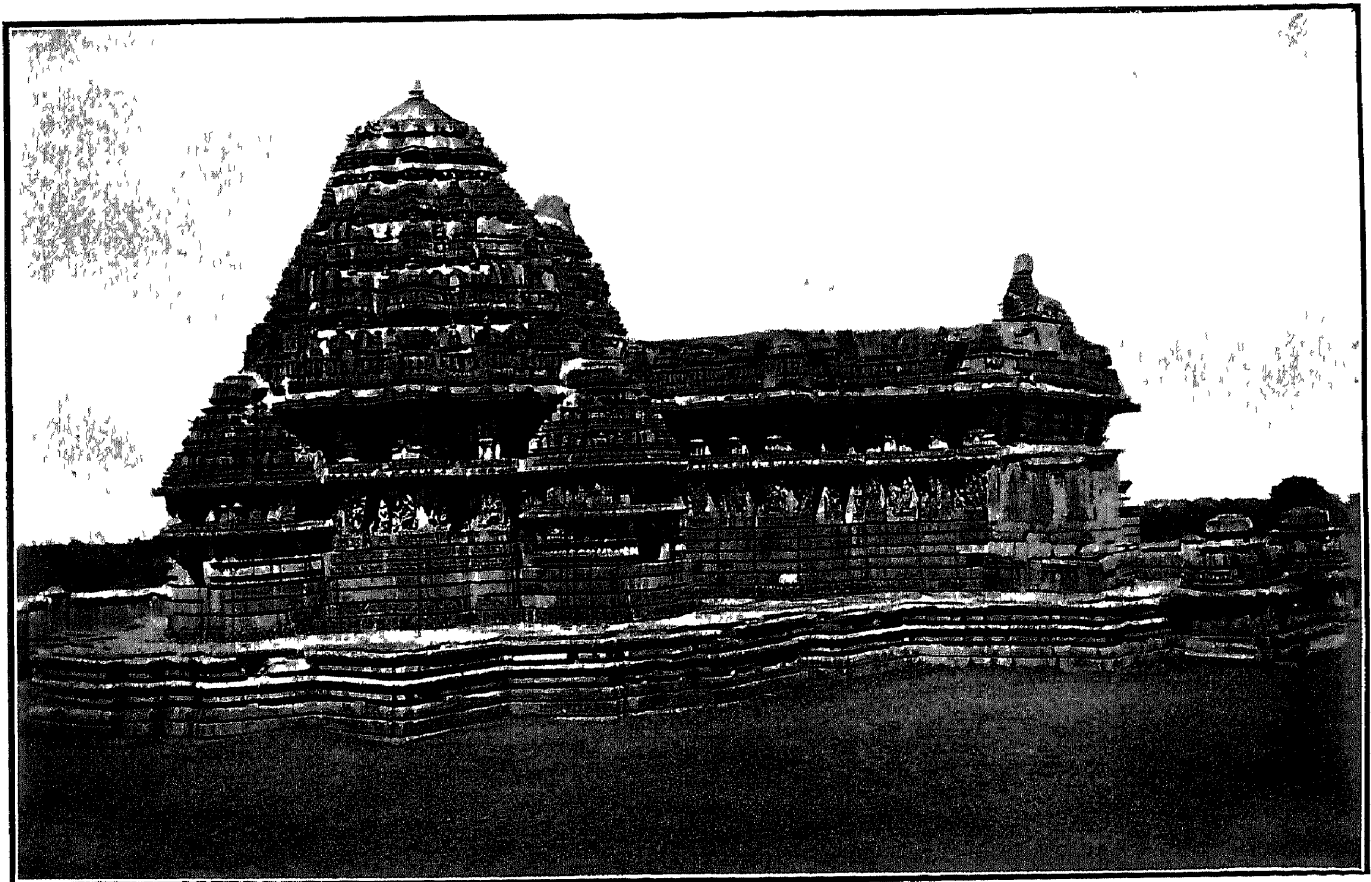
To the south-east of the main temple is a small one-room shrine of the late Hoysala period in which is installed a large image of Lakshmīnarasimha of much plainer workmanship than the one in the north-cell of the main temple.



1 LAKSHMINARASIMHA TEMPLE,  
SARASVATI NICHE (p 59)



2 SOMESVARA TEMPLE,  
CHAMUNDESVARI NICHE (p 65)



3 SOMESVARA TEMPLE, SOUTH-WEST VIEW (p 61)



1. The road leading to the temple should be cleared, if need be by dismantling about six feet of the front part of the police station building.

**Conservation.**

2 The damaged compound wall should be repaired, the eastern part of the compound being levelled and converted into a flower garden.

3 The priest should not be allowed to live inside the main temple. A small building may be put up at the south-east corner of the compound for cooking and store purposes

4 The peepul tree on the south should be removed entirely, and the well near it provided with a pulley for helping the drawing of water

5 The encrusted chunām and wax should be removed from the walls, images and sculptures in the temple.

6. The building was partly repaired about 1915 and is in a good state of preservation.

The small shrine on the south side of the sukhanāsi built for Ugranarasimha on the wall should be entirely removed.

## SŌMĒŚVARA TEMPLE.

(Pl XIV—3)

The Sōmēśvara temple which is situated to the east of the high-road and about 200 yards east-north-east of the Kēśava temple belongs to the same Hoysala agrahāra town of Hiriya Sōmanāthapura and is very similar in workmanship to the Kēśava temple. Its sculptures are more incomplete than those of the latter. But it is planned in a different way (Pl XV). While the Kēśava temple has three cells and one entrance, the Sōmēśvara temple has one cell and three entrances. Otherwise in plan and size it is almost exactly similar. The main cell which has a star-shaped exterior with outer and inner niches is entered by a sukhanāsi whose doorway connects it with the navaranga. The latter had originally three entrances, but the northern one which had collapsed was re-built and walled up about fifteen years ago. The navaranga has six towered niches instead of four. All round the temple and below it is the usual high platform which follows the contour of the temple.

**History**

Though there is no mention in any inscription about the date of the construction of the temple, the event very probably took place at about the same time when the Kēśava temple was constructed, *i e*, about 1234. The original stone inscription of this temple has been lost. On a beam in the south ankaṇa of the navaranga is an inscription recording a grant.

A high platform with the usual five cornices runs around the temple following its outline. It has three flights of steps on the east, south and north, each flanked by a niched tower. Each of the navaranga doorways also had originally similar niched towers flanking it, so that in all there were twelve towers. Some of them have now disappeared.

**Platform.**

The basement has five flat-faced cornices similar to those of the Kēśava temple. But these have been only partly carved. The elephant frieze is nearly completed, the animals being often highly animated. The horsemen, makara and swan friezes have been only roughly carved and partly finished, while the band meant for the mythological frieze has been left untouched.

**Basement**

The railings and pierced windows are similar to those of the Kēśava temple being simple in design and of unfinished execution.

**Railings and Pierced Windows.**

As on the Kēśava temple the wall is divided into the upper and lower halves by the eaves-like cornice. But just above the latter is a finely carved scroll frieze with lion faces in the corners. This is peculiar to this temple. Above it is the usual row of pilasters bearing turrets of varied shapes.

**Wall Decorations.**

In the lower half is the row of wall images with scroll or floral or lion face bases and creeper tōranas. The images are of the same quality and size as in the Kēśava temple but are predominantly Śaiva in character. The images are, in order from the west of the south door —

**Wall Images.**

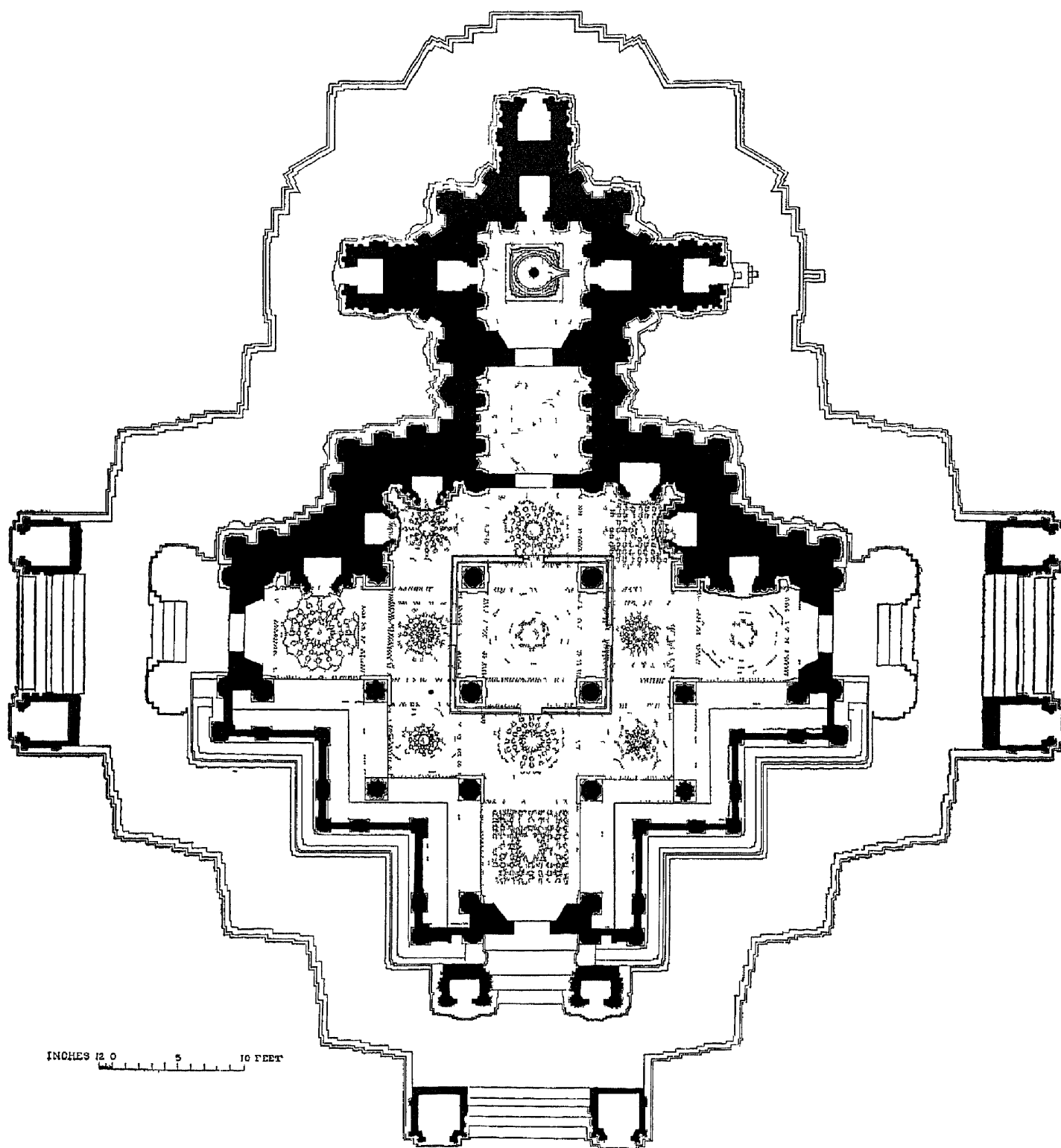
- 1 Tāṇḍava-Gaṇapati, a fine figure covered with wax and concealed in a recent structure of soap-stone pieces

*West of South Entrance.*

- 2 Umāmahēśvara seated in sukhāsana
- 3, 4, 5 Śiva standing (Chandraśēkhara—abhaya, paraśu, deer and bowl), with a goddess attending on each side.
- 6 Mōhinī
- 7, 8, 9 Śiva standing (rosary, trident, drum and bowl) with lady attending each flank

*South-west corner of Navaranga*

- 10, 11, 12. Sarasvatī—dancing (rosary, goad, pāśa, book) with drummer and a lady attendant on each side.



SÔMÊŚVARA TEMPLE  
HÂRṆAHALLI

(P 61)





- 13 Pārijātāpaharāna Krishna and Satyabhāmā being carried by Garuda who holds the pārijātā branch in his left hand and the vajrāyudha in his right
14. Dharanīvarāha
15. Lady plucking flower from overhanging creeper
- 16, 17. Harihara standing (rosary, trident, chakra, śankha) with a consort on each side and a large image of a goddess on the right
- 18 Trivikrama with the right leg lifted to the Brahmaḷōka and the Gangā flowing down

*South of Sukhanāsi*

- 19, 20 Ugrānarasimha with Prahlāda and Garuda below and Lakshmī to the left
- 21, 22 Harihara and consort
- 23, 24, 25 Six-handed Sarasvatī—dancing (vīnā, rosary, goad, svargahasta, pāśa, vīna) with two lady attendants to the right
- 26 Pārvatī dancing
- 27 Śiva standing

*South Niche* (two-storied functioning as a buttress)

- 28 Lakshmī standing four-armed (rosary, chakra, śankha, phala)
- 29, 30, 31 Four-armed Durgā dancing (sword, trident, drum and bowl) with two lady attendants to the right
- 32, 33 Six-armed Śiva dancing (drum, sword, svargahasta, shield, lambahasta, skull-headed mace and bowl) with lady attendant to left.
- 34, 35, 36, 37 Dancing Śiva as Jalandharasamhāri, treading upon a demon, whom he lifts up to the Kailāsa with his trident Three musicians to his right
38. Bhairava
39. Śiva standing (rosary, trident, drum, and fruit).

*West Niche* (like the south one)

*South-west of main cell*

40. Pārvatī standing with Ganēśa and Kumāra near feet.
41. Hanumān (partly carved)
42. Tāndavēśvara with six hands, the first of which holds a sword
43. Tāndavēśvara, similar to 42, but rosary in place of sword.
44. Half-carved Garuda
- 45, 46 Kālingamardana with Nāginī to the left

*North Niche* (similar to the south one).

*North of Sukhanāsi*

- 47 Pārvatī standing

48, 49, 50. Śiva standing (broken, trident, drum, phala) with two lady attendants on the right.

51. Lady with dāna-hasta and pāśa

52. Three-headed beardless Brahma standing (rosary, goad, pāśa, and kalaśa)

53. Harihara

54. Goddess offering flowers.

55. Rāvana lifting Kailāsa

56. Lady with padma and phala.

57, 58 Two monkeys fighting for a jack fruit.

*North-west corner of Navaranga*

59, 60, 61 Gōvardhanadhārī with a lady on each side.

62, 63, 64 Nārāyana standing with a male attendant to right and a female one to left.

65. Mōhinī with parrot on left hand and plucking fruits with the right.

66. Vēnugōpāla.

67. Bhairava dancing on victim's body.

68. Mahishāsūramardinī

69, 70. Male and female attendants standing

*West of north entrance*

71. Śiva standing with rosary in first hand

72, 73, 74, 75 Kōdandarāma with Lakshmana, Hanumān and Sītā.

76, 77 Śiva standing (with rosary) with lady offering flowers on the right.

78, 79. Tāndavēśvara with six arms (abhaya, sword, trident, drum, bowl, and lamba-hasta) with a lady attendant to left. Kannada Inscription Bō.

80 Umāmahēśvara as Nandivāhana

The eaves with their under-surface ornamented with rafter work and the stone parapet formed of unsculptured turrets are

**Eaves and Parapet** similar to those of the Kēśava temple. A masonry bull which surmounts the southern doorway is of recent

origin. On the parapet above the south and east doorways is the Tāndavēśvara group

The soap-stone tower is composed of four tiers of turrets which are ornamented with kīrtimukhas, Yaksha and other images, Tāndavēśvara being commonly found on the east, west and north faces.

**Tower.**

The projection over the sukhanāsi and the tower are both ornamented with fine beaded work which gives a beautiful effect. The Sala group of the projection is missing, but a front panel with Tāndavēśvara group is existing. The top of the śikhara has been repaired with white mortar.

The navaranga which is similar in dimensions to that of the Kēśava temple has its nine ankana and three extensions to the east, south and north. On the eastern side are the usual stone benches backed by the pierced window. There were three entrances on the east, south and north, of which the last was closed in during the renovation about fifteen years ago. In this north ankana is now placed a Vīrabhadra image of very recent and poor workmanship while in the centre of the navaranga is a bull. The lintels of all the three doorways of the cells have small Tāndavēśvara groups.

#### Navaranga.

Against its western walls the navaranga has six niches whose towers have varied designs, some being star-shaped, others being square in plan. All of them have their towers composed of three to five tiers of turrets arranged harmoniously. The turrets contain the following images in order from the south northward

#### Navaranga Niches.

- 1 The Saptamātrikas with Vīrabhadra and Gaṇēśa on the flanks, tōranas behind and vāhanas below.
2. Sarasvatī—face damaged
3. Gaṇēśa.
4. Mahishāsuramardīnī (Pl. XIV, 2)
- 5 Shanmukha riding on peacock whose beak is broken.
6. Kēśava standing with three arms broken, and chakra only remaining

The four central pillars of the navaranga are, as usual, of the round bell-shaped kind. But the remaining six are star-shaped, four of them being sixteen-pointed stars. The two pillars nearest the east doorway, however, are more ornate, though star-shaped. Their bases have sculptured panels like Rāvana lifting the Kailāsa, Gōvardhanadhārī and Vēnugōpāla. The shaft of the north pillar has the alternate ones of its sixteen points, indented square-shaped, while the south one has between each pair of its eight starry points a vertical series of four turrets. The design appears to be an imitation on a modest scale of the Narasimha pillar of Bēlūr. The remaining pilasters of the navaranga are all indented square-shaped.

#### Navaranga Pillars.

The navaranga has twelve ceilings which are, in order commencing from the east and running clockwise

#### Navaranga Ceilings.

1 Near east door. Over a gallery featuring Sūrya standing or Umāmahēśvara seated with musical accompaniments, rises a low square dome of three concentric squares jointed by a serpentine band, but over the central square rises a smaller dome with an eight-pointed star inset into an octagon.

2. Near south doorway. The Dīkṣālakas on the octagonal gallery and three concentric circles above.

3. Near north doorway. Similar to No. 2.
4. Near No. 1. Concentric circles with inset octagons.
5. Six-pointed star with very low angles (about  $135^\circ$ )
6. Concentric octagons
7. Concentric Śrī-chakras. (Pl. XVI, 2)
8. Concentric circles
9. Serpentine band between alternating concentric squares.
10. Circular gallery with concentric circles.
11. Eight-pointed star-shaped gallery with concentric eight-pointed stars.
12. *Central Ceiling* On the octagonal corner stones below the gallery are the eight Dikpālakas with attendants. Above is a sixteen-pointed star, a circle and an eight-pointed star inset in order. The pendant has a dancing group carved round it with Tāṇḍavēśvara on its circular under-panel. (Pl. XVI, 1).

The sukhanāsi doorway whose fine workmanship is concealed by a thick coat of chunām has Umāmahēśvara on the lintel, the jambs being supported by perforated screens of simple design. The sukhanāsi ceiling is flat and supported by an octagon bearing the Dikpālakas.

The garbhagriha doorway which is the finest in the temple and similar to the one in the Kēśava temple has sculptures covered with chunām and wax. On each jamb is a dvārapāla with the vertical bands of floral scroll, lion and creeper design, while on the lintel is a Tāṇḍavēśvara group. The garbhagriha which has three inner towered niches has a flat padma ceiling and a small round-headed natural looking linga on a large pedestal.

1. The chunām covering the sculptures should be carefully scraped off.

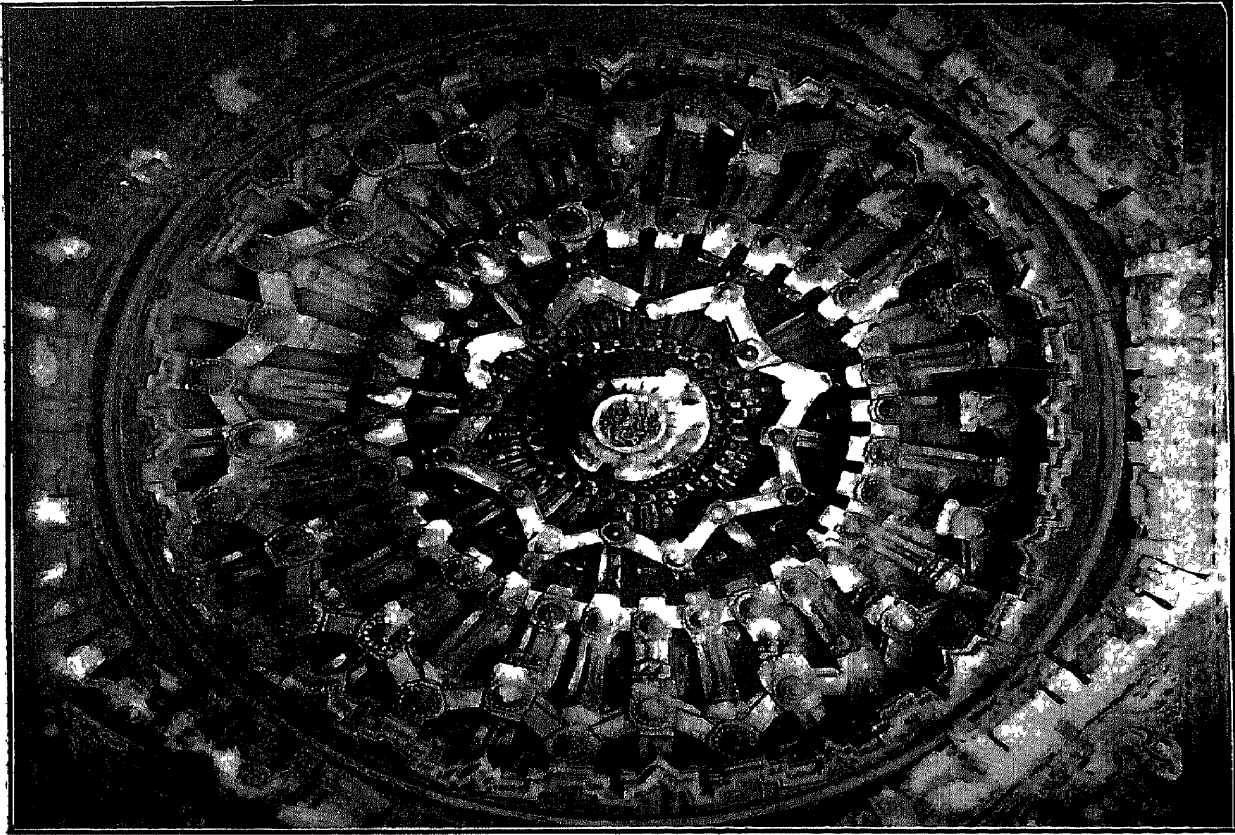
### Conservation Note

2. The masonry bull over the south entrance and the ugly shrine to its west and the debris of a dismantled tower lying near the north entrance should be removed and stored in the south-west corner of the compound.

The temple was renovated about 1915 on the basis of the note in the Archaeological Report of 1909.

3. The wooden rafters marring the beauty of the navaranga hall should also be removed.

4. The ugly doorway leading to the Bhairava shrine should be removed, if there is no risk to the building by doing so.



1 CENTRAL CEILING (p 66)



2 CEILING OF CONCENTRIC SRI-CHAKRAS (p 66)



## HULLEKERE.

### KĒŚAVA TEMPLE

(Plate XVII, 1 )

About six miles to the south of Hārnahallī Road, an M. S. M. railway station, is a small village named Hullekere (the Hulleyakere of the inscriptions), with a Hoysala temple close to it on the west. The whole temple is built of soap-stone and occupies an area of about 100 feet east to west and 65 feet north to south. It is a complete temple with a towered garbhagriha, an open sukhanāsi, a navaranga, a porch and cloistered verandahs enclosing the compound and entered by a small towerless *upparige* or main entrance. The plan shows that both the garbhagriha and the navaranga are square and straight-sided unlike those of the Būchēśvara temple at Kōravangala which is only slightly removed in date from this temple. The porch is also squarish and of about the same size as the garbhagriha. The compound is oblong in shape and at the entrance has a porch on the outside and another on the inside. On the whole the temple is comparatively plain, but its interest chiefly lies in the fact that it belongs to a date as early as 1163 A. D.

#### General Description

The date just mentioned is given in the stone inscription which stands to the south-east of the temple. Būchirāja, the great minister, Sarvādhikāri and Heggade in the service of Narasimha I (Hoysala) obtained Hulleyakere from the king and converted it into an agrahāra, Sōmanāthapura by name, and built this Kēśava temple. Perhaps this is the earliest temple he built. The temple has had no later accretions.

#### History.

As at Kōravangala we have here only a floating foundation without a platform. Over this rises the basement formed of the usual five cornices. Of these the middle one has merely toothlike projections which have been left uncarved. The fourth cornice is ornamented by a series of makara faces with, here and there, a lion face from whose mouths bunches of flowers hang down.

The walls of this temple have the usual turreted pilasters and canopies with, here and there, floral medallions. Usually these turrets are set inside serpentine band tōranas springing from lion faces. These turrets are generally either of the multiple-turret or of the step-pyramid design.

#### Basement.

#### Wall Decorations and Images.

The images on the walls are each about 15 inches in height, a few being smaller, and are mostly images of standing Vishnu. Some of them are well carved and ornate, the profuse beaded and drill work reminding us of the Hoysalēśvara



dvārapālas at Halebīd They are as follows commencing from the south of the navaranga entrance

1. Kēśava (covered with chunām).
2. Nārāyana—Kannada inscription ಶ್ರೀ ನಾರಾಯಣ Śrī Nārāyana.
3. Mādhava—Kannada inscription ಶ್ರೀ ಮಾಧವ Śrī Mādhava
- 4, 5, 6. Gōvinda with consorts and a female attendant on either side. The base of the image which bore its name is now broken along with parts of the leg.
7. Viṣṇu—Kannada inscription ಶ್ರೀ ವಿಷ್ಣುವೇವ Śrī Viṣṇudēva.

*West of Navaranga.*

8. Madhusūdana (chakra, śankha, padma, gadā), slightly damaged (no inscription).

9, 10. Trivikrama, with lady to the right, offering some fruit or betel leaves with her hands Kannada inscription ಶ್ರೀ ತ್ರಿವಿಕ್ರಮ Śrī Trivikrama.

*South of Garbhagriha*

11. Vāmana, Kannada inscription ಶ್ರೀ ವಾಮನ Śrī Vāmana.
12. Śrīdhara, Kannada inscription ಶ್ರೀ ಶ್ರೀಧರ ದೇವರು Śrī Śrīdharadēvaru.
13. Hrīṣhikēśa, Kannada inscription ಶ್ರೀ ಹೃಷಿಕೇಶ Śrī Hrīṣhikēśa.
14. Padmanābha, Kannada inscription ಶ್ರೀ ಪದ್ಮನಾಭ Śrī Padmanābha

*West of Garbhagriha.*

15. Dāmōdara, Kannada inscription . ಶ್ರೀ ದ್ವಾಮೋದರ Śrī Ddāmōdara
16. Dharanīvarāha (much damaged).
17. Sankarshana, Kannada inscription ಶ್ರೀ ಸಂಕರುಷಣ Śrī Sankarushana.

*North of Garbhagriha.*

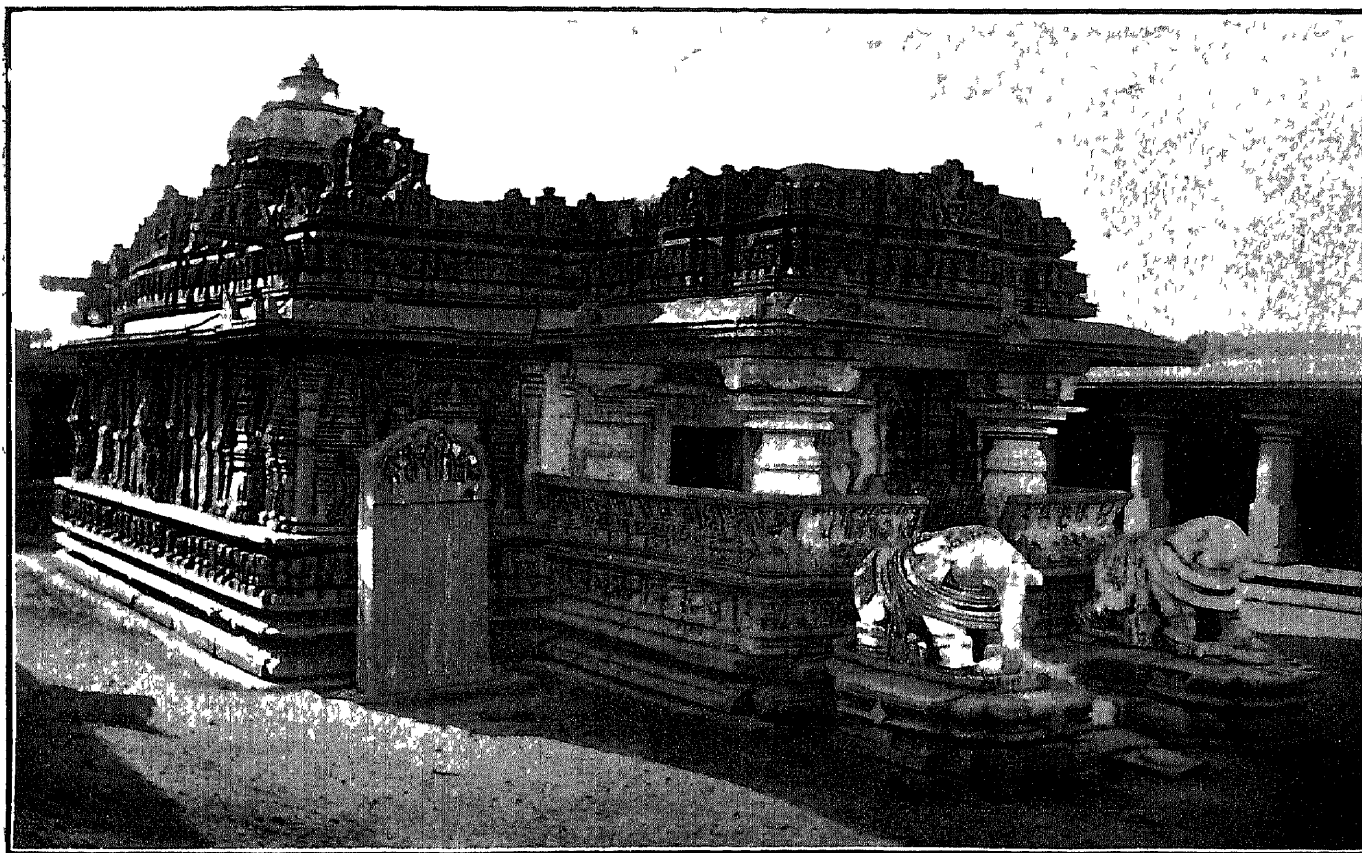
18. Vāsudeva, Kannada inscription . ಶ್ರೀ ವಾಸುದೇವ Śrī Vāsudēva
19. Pradyumna, Kannada inscription ಶ್ರೀ ಪದ್ಮ್ಯುಷ್ಣ Śrī Pradyumna.
20. Aniruddha, Kannada inscription ಶ್ರೀ ಅನಿರುದ್ಧ Śrī Aniruddha.
21. Purushōttama, with a chāmaradhārīnī on each side, Kannada inscription : ಶ್ರೀ ಪುರುಷೋತ್ತಮ, Śrī Purushōttama.
22. Adhōkshaja, Kannada Inscription ಶ್ರೀ ಅಧೋಕ್ಷಜ Śrī Adhōkshaja.

*West of Navaranga*

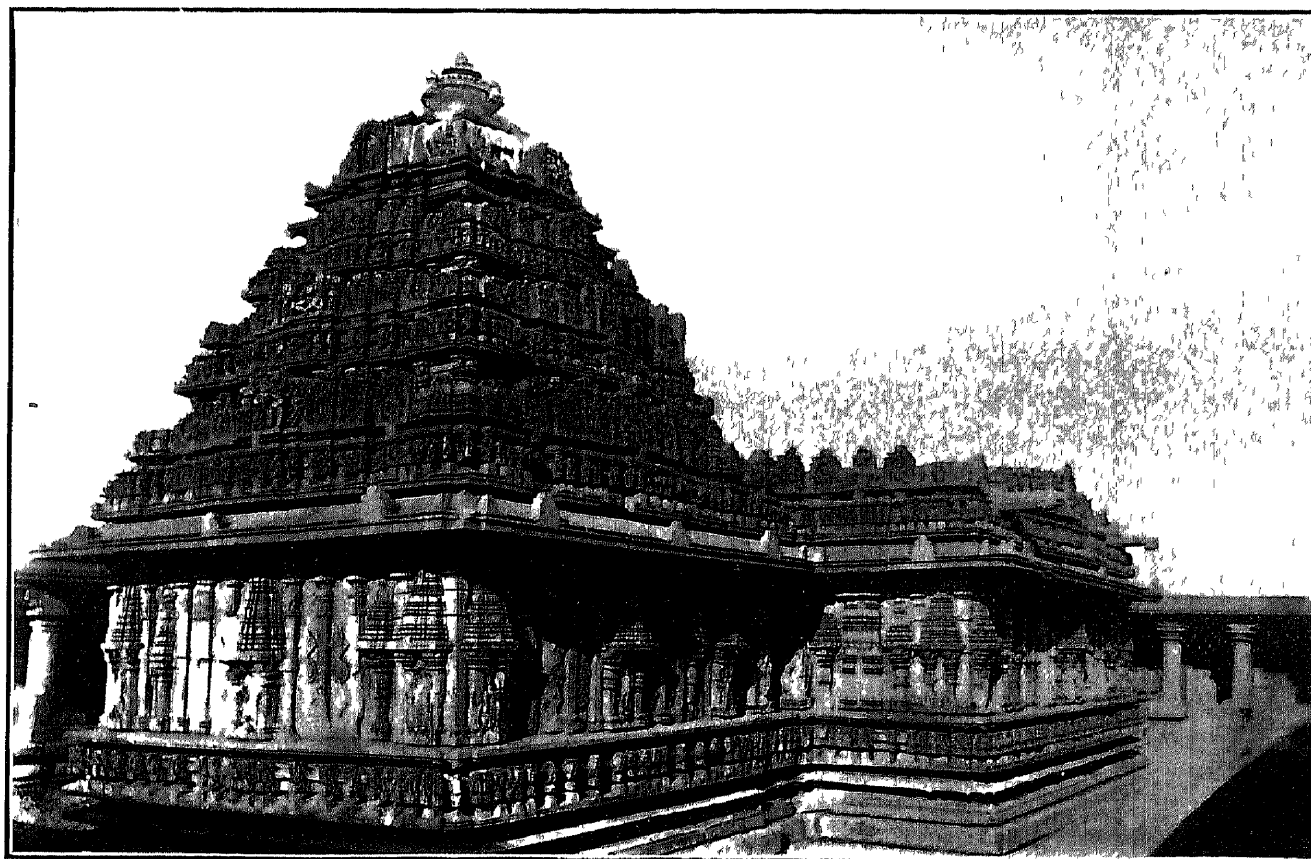
23. Narasimha (no inscription )

*North of Navaranga*

24. Achyuta, Kannada inscription . ಶ್ರೀ ಅಚ್ಯುತ Śrī Achyu [ta]
- 25, 26, 27. Janārdana with lady attendants. Two hands and both feet broken along with pedestal.
98. Upēndra, Kannada inscription ಶ್ರೀ ಉಪೇಂದ್ರ Śrī Upēndra.



1 SOUTH-EAST VIEW (p 67)



2 SOUTH-WEST VIEW (p 69)



*East face*

29. Hari, Kannada inscription ಶ್ರೀ ಹರಿ ಹಾ [ʔ ra]

30 Śrī Krishna (coated with chunām)

The rafter-like design on the under-surface met with generally in the Hoysala eaves is absent here Only on the edge of the southern

**Eaves and Parapet.** eaves is a beginning made for carving the beaded pendants and kīrtimukhas The parapet is, as usual, composed of three cornices and a row of śikhara panels, the middle cornice being ornamented with lion and makara faces and the śikhara panels with a row of kīrtimukhas containing Yakshas and Yakshinīs But the central panels on the east, south and north contain respectively Kālingamardana, Ugranarasimha and Harihara groups

The soap-stone tower (Pl XVII, 2) rises in three tiers of turrets ornamented much like the parapet and containing in the central panels

**Tower.** important images

*South* Trivikrama, Kālingamardana, Lakshmīnārāyaṇa and Harihara

*West* Bali and Vāmana, Yōgānarasimha, Gōvardhanadhārī and Kēsava

*North:* Vēnugōpāla, Lakshmīnārāyaṇa, Viṣṇu standing, Viṣṇu ?

The śikhara is surmounted by a stone kalāśa around which is a band of beaded pendants partly worked The tower projection over the sukhānāsī contains decorations similar to the tower on either side and has on its top a very finely executed Sala group Its eastern face has a fine kīrtimukha with a Kēsava group

The steps leading up to the porch are flanked by two fine large elephants which show a finely conceived design, incompletely executed

**Porch.** Each elephant which is shown to be moving forward is surrounded by small images of footmen

The basement of the porch consists of three cornices and a row of pilasters. Between each pair of the latter are standing images of Ratī, Maṇmatha, musicians, etc. Corresponding to these pilasters and above each of them is a turret whose design reminds us of the Buddhist Triratna symbol with a rearing lion between each pair of towers. The slanting railing contains between double pilasters finely worked images of ladies, musicians, couples at love, Mōhinī and monkey etc. The north railing is perforated between the images.

On each side of the porch is a stone bench from which rises a round bell-shaped lathe-turned pillar. The ceiling has an octagonal gallery of the eight Dīkṣālakas above which is a square containing the twelve forms of Viṣṇu with lady attendants On the flat ceiling is a dancing Lakshmī pendant surrounded by lotus medallions and musicians.

The navaranga doorway is comparatively plain and bears on the jambs dvārapālas (Bhadra and Subhadra) The lintel is unworked and plain The closed hall consists of nine ankanas or squares with a low platform in the middle

### Navaranga

The four central pillars are of the usual bell-shaped type On the base of the north-western pillar are two dancers carved under arches.

### Pillars and ceilings

The ceilings are, commencing from the east and proceeding clockwise

1. Square with a richly ornamented padma above
2. Two concentric octagons
3. Octagon with nine panelled flat top slab showing a grandee (Būchirāja ?) in durbar with musicians and dancers above and around him
4. Two concentric octagons.
5. Six pointed Śrī-chakra with padma in the centre (Pl. XX, 4)
6. Three concentric octagons
7. Eight-pointed star with a flower in each
8. Three concentric octagons with a six-faced pendant
9. *Central Ceiling* Similar to the porch ceiling with an incuse padma in the centre on the under—surface of the pendant of which is a fine group of Kālingamardana.

The sukhanāsi opens into the navaranga without a wall and has a flat ceiling ornamented with nine padma medallions.

### Sukhanasi and Garbhagriha

The doorway of the garbhagriha is also plain, but has finer dvārapāla groups than the navaranga doorway and has Gajalakshmī on the lintel

The garbhagriha ceiling is similar to that of the sukhanāsi, though it is less elegantly worked

The Kēśava image which stands on a Garuda pedestal is about 6 feet high and of poorer workmanship than the usual Hoysala images. The kirīta is tapering and makes one suspect its being a Hoysala production. But the contour of the limbs and the neat get-up of the hands suggest that the image may after all be a Hoysala production, though of an inferior type. On either side of the god is a consort and the prabhāvali contains the usual ten avatāras of Vishnu.

The verandah running around the compound is supported by round cylindrical soap-stone pillars with rough finish.

### Cloistered Verandah.

To the west of the ankana west of the compound entrance is a porch supported on four bell-shaped pillars, which has a ceiling with a lotus inset in a Śrī-chakra.

East of this, next to the doorway, is a ceiling similar to that of the porch of the main temple.

In front of the compound entrance is a porch of two ankanas east to west and one north to south similar to that of the main temple but with the elephants lost and the sculptures incomplete.

#### **Porch.**

The doorway is very plain and of the ceilings the west one near the doorway is incompletely worked while the east one has the eight Dīkṣālas with three concentric octagons above

1. The temple is a good one which deserves to be preserved. The main building is intact and its roof was recently repaired

#### **Conservation**

2 The courtyard inside should be levelled and freed from its thorns The cloisters around which are ruined in three places and whose outer walls have three large gaps, while the other stones are out of plumb, deserve to be restored, since they are unusual in Hoysala temples All the stones of the building are lying nearly and only labour and skill are needed to put them into position Until that could be done the stones which are out of plumb and are dangerous to the visitors may be removed and masonry or stone wall put up closing the gaps

3. The small Māri shrine to the east of the temple should be removed elsewhere and the earth lying behind it built into a sloping embankment around the temple with rough stone facing The level of the ground around the temple has suffered greatly by denudation, thus pulling out the outer walls and the foundation of the cloister walls need to be supported

4 The road leading to the temple should be levelled and made fit for approach by cars.

The god Kēśava of Hullekere was under regular Vaikhānasa worship about fifty years ago. During the great plague, 35 years ago, many Brahman families were ruined with the result that the God had no worship for many years A dozen years ago the present Shanbhog settled down in the village, obtained some inām lands fetching about Rs 60 a year and temporarily appointed the present Sātāni priest. The latter wants to return to his native place of Māvinakere It would be better if a regular Vaikhānasa priest is appointed with a salary from the Muzrai Department.

### **JAVAGAL.**

#### **LAKSHMĪNARASIMHA TEMPLE.**

(Pl. XVIII, 1).

At Jāvagal, nine miles from the Bānāvar railway station, on Halēbīd road, are a number of old temples the most important of which is

#### **General Description.**

that of Lakshmīnarasimha. This is an original soap-stone structure of about the middle of the thirteenth century to

which a mukhamantapa, a gōpura, and a Lakshmī shrine have been added in later times. The soap-stone temple is a three-celled single-towered structure resembling the temple of Nuggihalli. Its garbhagriha and navaranga are both squarish in plan with a connecting closed sukhanāsi. To the north and south of the navaranga are two minor cells, while to its east beyond the doorway is a porch as at Nuggihalli.

Since no inscription connected with the foundation of the temple has yet been discovered<sup>1</sup> the date of the temple can be suggested only

### History.

from architectural data. Its close resemblance to the Nuggihalli temple and the signature of Mallitamma, the sculptor who worked at Hārṇahalli, Nuggihalli, and Sōmanāthapur, suggest the date circa 1250-60 A.D. for the Jāvagal temple. To this original temple were added the mukhamantapa of rude construction, the tall mahādvāra of granite and the Laksmī temple, four of whose mantapa pillars are from some ruined Hoysala shrine, at a later date, perhaps in the late Vijayanagar period. An inscription of 1515 A.D. is used in the ceiling of the mantapa to the north-west of the temple.

Around the Hoysala portion of the temple is the usual platform with its five cornices, following in shape the plan of the temple. The

**Platform and Basement** basement has the usual six cornices whose flat faces contain in order from the bottom :

1. Elephants in procession.
2. Horsemen with interspersed camels.
3. Creeper scroll
4. Mythological frieze
5. Makaras with lions, here and there.
6. Swans

The mythological frieze is much coated with chunām so that its scenes are difficult to identify, but so far as can be seen they are as follows commencing from the south-east —

### *South of Porch.*

1. A battle-scene with chariots in action
2. The eight Dikpālakas in procession.

### *South-east of Navaranga.*

3. Samudramathana.
4. The Dēvas drink amṛita.

### *East of south cell*

5. Śiva destroys the three cities, his army is led by Kumāra on the peacock.
6. Śiva destroys the elephant demon.

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<sup>1</sup>There is a very likely slab covered with thick lime wash on the north of the porch.

*South of south cell.*

7. Rāma and Lakshmana go out with Viśvāmitra to the forest
8. Viśvāmitra's yajña is disturbed
9. Rāma defeats Mārīcha and other demons.
10. Rāma frees Ahalyā from her curse

*West of south cell.*

11. Rāma breaks Śiva's bow and marries Sītā
12. Rāma defeats Paraśurāma.
13. Virādha (?) molests Sītā and is slain by Rāma (?)
14. Śūrpanakhī's nose is cut by Lakshmana.

*South-west of Navaranga*

15. Rāma destroys Kabandha.
16. Sītā is abducted by Rāvana.
17. Rāvana defeats Jatāyu

*South of Sukhanāsi and main cell*

18. Rāma meets Sugrīva
19. Rāma shoots through the seven palm trees.
20. Rāma slays Vālī
21. Coronation of Sugrīva.
22. Hanumān is sent by Rāma in quest of Sītā.

*West of main cell.*

23. The monkeys searching for Sītā enter Svayamprabhā's cave and reach the ocean.
24. Hanumān looks into a telescope and sees Laṅka.
25. Hanumān crosses the ocean.

*North of main cell and Sukhanāsi.*

26. Hanumān searches Lanka and Rāvana's palace for Sītā.
27. The monkeys bridge the ocean.
28. Rāma and Lakshmana go forth to Lanka with the monkeys.
29. The battles of the Lanka war

*North-west of Navaranga*

30. Lakshmana slays Indrajit.
31. Battle between Rāvana and Rāma The latter's dhvaja has a swan
32. Rāvana is slain.

*West of north cell.*

33. Rāma's victory is celebrated with music and dancing



*North of North cell*

- 34. Rāma, Lakshmaṇa and Sītā in the Pushpaka vimāna.
- 35. They arrive in the vimāna and show Viśvarūpa.
- 36. Hanumān brings news of Rāma to Bharata.
- 37. Coronation of Śrī Rāma.

*East of north cell*

- 38. Kīrātārjunīya Arjuna slays the boar, fights Śiva, floors him and obtains boon

*North-east of Navaranga*

- 39. The eight Dīkpālakas go in procession to visit Narasimha

*North of Porch.—Commencing from the east*

- 40. Hiranyakaśipu admonishes Prahlāda
- 41. Prahlāda is persecuted in several ways
- 42. Hiranyakaśipu demands to be shown Viṣṇu in pillar
- 43. Narasimha appears in the pillar and slays Hiranyakaśipu.

Around the porch above the mythological frieze is a row of turreted pilasters unfinished. Further up is the sculptured railing whose face is divided into panels by round bell-shaped double pilasters. The panels contain images of musicians and dancers, couples in indecent positions. On the north railing is a state officer seated in durbar, he is evidently the unknown builder of the temple.

The wall is, as at Hārṇahallī, divided into upper and lower halves by a fine cornice ornamented with beaded pendants and small kīrti-

**Wall Decorations**

mukhas (?) with a scroll band running above it. Further up is the row of variegated turrets borne on pilasters

with small figures of Yakshas, deities and the like placed under them. The lower part of the wall is sculptured with a row of large images, about 2 feet high. They are of the same quality, make, size and description as those at Hārṇahallī, Nuggihallī and Sōmanāthapur. The sculptor Mallitamma has signed his name under most of them. On their pedestals is generally a scroll band and above them are creeper tōranas

The images are in order from the east running clock-wise —

**Wall Images**

- 1, 2. Inside porch, hidden by lime coating.

*South-east of navaranga.*

- 3. Outside porch—Kēśava
- 4. Paraśurāma
- 5. Lakshmī-Narasimha. Sculptor ಮಲಿತಮ ಮಲಿತಮ Malitamma.
- 6. Kālingamardana.

- 7 Lady musician with cymbals  
 8 Nārāyana  
 9 Lady with padma and phala  
 10 Harihara (rosary, trident, chakra and śankha).  
 11. Lady with phala and padma  
 12, 13, 14, 15. Dharanīvarāha with a consort on each side and Garuda on left.  
 Sculptor . Kannada inscription ಮಲ್ಲಿತಮು Mallitamma.  
 16, 17, 18. Mādhava with a consort on each side.  
 19. Bali and Vāmana

*South of south cell*

20. Trivikrama with lifted leg.  
 21. Lady holding bunch of flowers.  
 22 Gōvardhanadhārī  
 23 Lady with padma and phala  
 24, 25, 26 Lakshmīnārāyana with a lady attendant on each flank  
 27. Gōvinda.  
 28 Vishnu Sculptor ಪಮಾಯನ Pamāyana.  
 29 Mōhinī at toilet  
 30 Tāndava-Sarasvatī

*West of south cell.*

- 31 Bearded Brahma  
 32, 33, 34. Madhusūdana with a lady on each side. Sculptor ಮಲಿತಮು Malitamma  
 35, 36, 37. Lakshmī-Nārāyana flanked by chāmaradhārīnīs  
 38 Lady with padma and phala.  
 39 Lady with parrot plucking fruits

*South-west of navaranga.*

- 40 Mōhinī molested by monkey  
 41, 42, 43 Vāmana flanked by consorts.  
 44, 45. Indra and Śachī on the Airāvata fight Krishna and Satyabhāmā.  
 46, 47 Vāmana with consort on left Sculptor ಮಲ್ಲಿತಮು Mallitamma.  
 48, 49, 50. Śrīdhara with an attendant on each side Kannada inscription below Śrī Śrīdaradēvaru—Mallitamma ಶ್ರೀ ಶ್ರೀದರದೇವರು—ಮಲ್ಲಿತಮು, Kannada inscription on south side, one below the other —

ha	9		ro	2		ಹೆ	೯		ರೊ	೨		A lady attendant on each side.
si	2		ಪಿ	೨		ಪಾ	೧					
ta ha	6		ಪಾ	೧		ಪಾ	೧					

51. Garuda.

*South of sukhāṇḍī and main cell.*

- 52, 53. Ugranarasimha with Prahlāda on left  
 54, 55. Vēnugōpāla with a chāmaradhārīnī on left  
 56. Halāyudha  
 57, 58. Hrīṣhīkēśa with Lakshmī to right  
 59, 60, 61. Vaikuntha-Nārāyaṇa with a chāmaradhārīnī on each side.

Kannada inscription below ಸನಮಾದ (ಸಣ್ಣವಾದ) ಬಡಗಿ ಮಲೈಯನ ಮಗ ಕೈಯಮಾಡಿದ Sana Māda badagi Malayana maga Kaiya mādida. The characters are perhaps of about 1,500. The broken left hand was probably repaired by Sannamāda.

- 62, 63, 64. Padmanābha with consorts.  
 65. Lakshmī (Pl. XVIII, 2) dancing with eight hands (pāśa, lamba, padma, ankusa, svarga, pāśa, phala and kalāśa) with drummers below. Kannada inscription ಮಲಿತಮ್ಮ ಲಕ್ಷ್ಮಿಮಿದೇವಿ—Malitamma Lakshumidēvi.

*West of main cell*

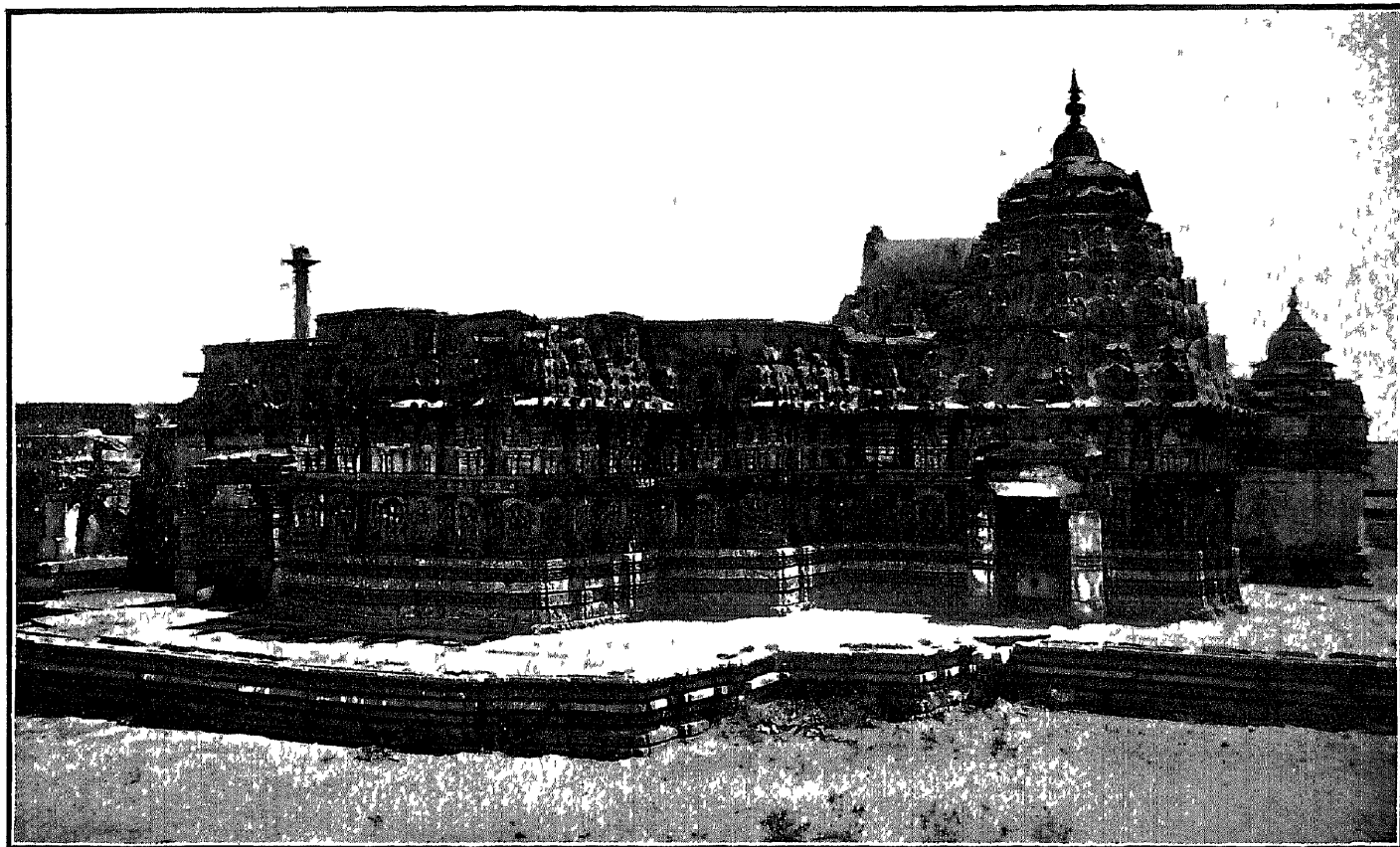
66. Yōganārāyaṇa.  
 67, 68, 69. Dāmōdara with consorts Kannada inscription ದಾಮೋದರದೇವರು, ಮಲ್ಲಿತಮ್ಮ Dāmōdaradēvaru, Mallitamma  
 70, 71, 72. Lakshmī-Nārāyaṇa with consorts—Gaja below Lakshmī.  
 73, 74, 75. Sankarshana with consorts.  
 76. Lakshmī seated (abhaya, śankha, chakra, kalasa.)

*North of main cell and sukhāṇḍī.*

77. Sarasvatī dancing, 10 hands (lamba, padma, broken, ankuśa, chinmudrā, pāśa, broken, jewel, pustaka)  
 78, 79. Vāsudēva with Lakshmī on left. Kannada inscription. ವಾಸುದೇವ Vāsudēva.  
 80. Lady with parrot and fruits  
 81, 82, 83, 84. Kōdandarāma and Lakshmana with Sītā on left and Hanumān on right.  
 85, 86, 87. Pradyumna with a lady on each side.  
 88. Seated Sarasvatī (rosary, goad, pāśa and pustaka).  
 89, 90, 91, 92. Ugranarasimha with a consort on each side and Garuda on right

*North-west of navaranga*

- 93, 94. Aniruddha with consort.  
 95, 96. Pradyumna with consort on left.  
 97. Purushōttama.  
 98. Pārvatī (Pl. XVIII, 3) dancing with Ganēśa on right and Shanmukha on left and lizard on pedestal. Six hands (rosary, lamba, goad, svarga, pāśa and phala) Kannada inscription ಚಿಕಮಲಿತಮ್ಮ Chika Malitamma.



1 NORTH-WEST VIEW (p 71)



2 LAKSHMI DEVI (p 76)



3 PARVATI (p 76)



99. Mahishāsūramardinī—slightly damaged Sculptor · ಚಿಕಮಲಿತಮ್ಮ Chika-Malittamma.

100, 101. Adhōkshaja with consort.

102 Lady feeding parrot.

103, 104. Mōhinī playing with and feeding cobras

*West of south cell*

105, 106, 107 Lakshmīnārāyana flanked by consorts.

108, 109, 110. Standing Narasimha flanked by ladies

111 Vaishṇavī dancing (8 hands—rosary, lamba, sword, śankha, svarga, chakra, shield, kalasa).

*North of north cell.*

112 Bhairavī standing with goblins and dog. Six hands (sword, trident, arrow, drum, bowl, bowl)

113. Lady dancing playing on cymbals

114, 115. Achyuta with consort on right.

116, 117, 118 Lakshmīnārāyana flanked by consorts.

119, 120, 121. Janārdana with consorts.

122. Yōgānarasimha

*East of north cell*

123. Vēnugōpāla

124. Dakṣiṇāmūrti with coat, cap, danda and bowl.

125, 126. Upēndra with consort

127, 128, 129. Lakshmīnārāyana with consorts.

130. Lady with padma and phala.

*North-east of Navaranga*

131. Lakshmī standing (padma, chakra, śankha, kalāśa) Kannada inscription illegible

132, 133, 134. Upēndra with consorts.

135. Tāndava-Gaṇēśa with mouse on pedestal feeding on sweets. Kannada inscription (ಚಿಕಮಲಿತಮ್ಮ) Chika Malittamma

136 Sarasvatī seated

137, 138. Hari with consort.

139, 140 Inside porch—concealed by lime wash—Śrī Kṛishna.

The eaves have the usual beaded pendants and dentil kīrtimukhas (?) The

**Eaves and Parapet.** parapet, which, of course, covers the outer edge of the

double roof, is formed of a series of turrets whose fine

sculptures are concealed by thick lime wash. Above the

parapet is a low brick wall of recent construction.

The stone tower (Pl. XIX, 1) which is of the usual Hoysala type has its sculptured turrets on the three tiers hidden by lime wash and mortar work. A brick pinnacle with a metal *kalaśa* is now constructed on its top. The projection over the *sukhanāsi* and its sculptured *kīrtimukha* are also covered with mortar and lime-wash.

The old porch which is flanked by stone benches and supported by round bell-shaped pillars is broadish with complete eaves as at Nuggihalli. Its ceiling has above the eight *Dīkṣāpālakas*, a round gallery of lions with concentric rafters connecting the deep rib beams. The *dvārapālas* in the porch are ugly and of the *Pāllēgār* period workmanship.

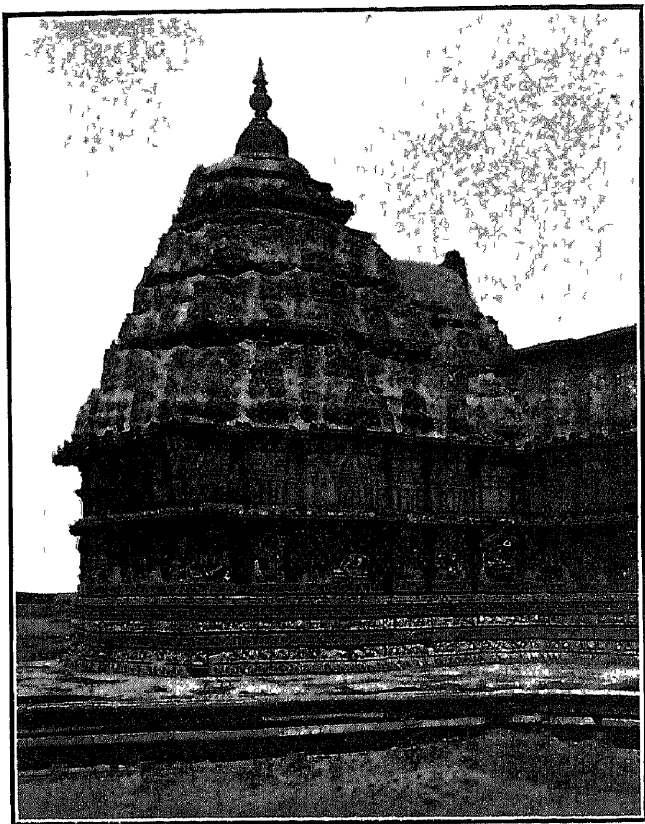
The *navaranga* doorway whose sculptures are concealed by *chunām* including the *dvārapālas* and *Kālingamardana* on the lintel leads into a dark hall of nine *ankanas* against the western wall of which stand two turreted niches containing *Ganēśa* and *Chāmundā*.

The *navaranga* pillars are of the round bell-shaped kind and have nothing remarkable about them. The ceilings, however, have some points of interest. Commencing from the east doorway and proceeding clockwise they are as follows —

- 1 Circular gallery with concentric circles and plain pendant
- 2 Eight-pointed star-shaped gallery with octagon and deep *padma* above.  
Image of *Agni* in lower panel of pendant.
- 3 Circular gallery with concentric circles above
4. *Śrīchakra* gallery with concentric *Śrīchakras* above.
5. Octagonal gallery on the concentric octagons above.
- 6 Twelve-pointed star-shaped gallery with similar concentric figures above.
7. Round gallery with concentric circles
- 8 Star-shaped gallery (sixteen points) with similar dome
9. CENTRAL CEILING — Octagonal gallery with concentric circles above, the beam being very deep

The doorways are *chunām*-crusted. In the south cell is an image of *Vēnugōpāla*, 6' high, with its beauty concealed by a coat of wax. In the north cell is a good group of *Lakshmī-narasimha* on a *Garuda* pedestal.

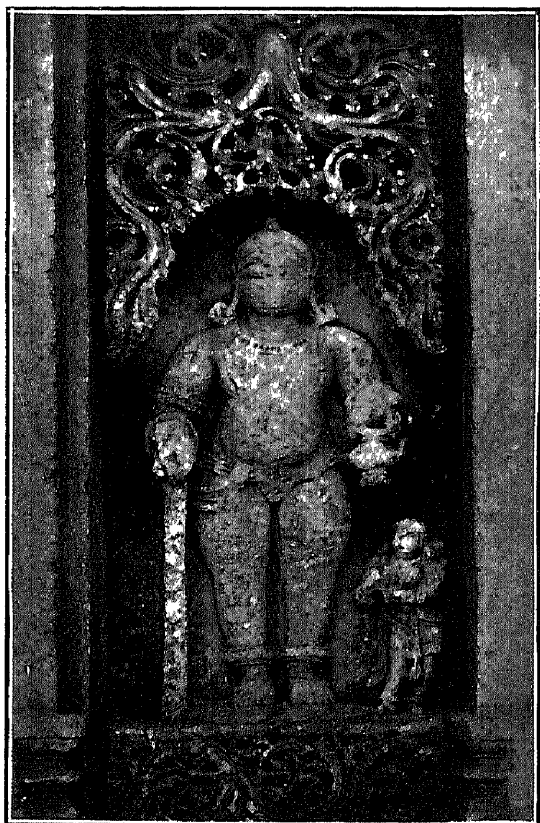
A doorway with perforated jambs leads to the *sukhanāsi* whose flat ceiling has nine *padma* medallions. The *sukhanāsi* is used as a store-house for *vāhanas* while the *utsavamūrti* is kept in the *navaranga*.



1 JAVAGAL LAKSHMINARASIMHA TEMPLE,  
SOUTH VIEW OF TOWER (p 78)



2 NUGGIHALLI SADASIIVA TEMPLE,  
SOUTH VIEW OF TOWER (p 32)



3 BELAVADI VIRANARAYANA TEMPLE,  
VAMANA (p 85)



4 BELAVADI VIRANARAYANA TEMPLE,  
BUDDHA (p 85)





The garbhagriha doorway has good dvārapāla groups on the jambs and Gajalakshmi on the lintel. In the garbhagriha which has a deep padma dome carved out of a single slab stands on a Garuda-pedestal an image of Vishnu as Śrīdhara (padma, chakra, gadā, śankha) Śrīdhara rarely appears as the main image of any temple.

An ugly mukhamantapa of the Pāllēgār period covers the front of the porch. It has two cells one of which is empty and the other contains a recent image of Vishnu standing. A sculptured wooden pillar, about 6' high, is kept in this cell and is said to be made of the trunk of a Tulasī plant which had grown up on an ant hill in which the image of Lakshmīnarasimha is claimed to have been concealed.

The mahādvāra which is about 18' high and 7' broad is made up of granite slabs and is a typical late Vijayanagar construction. The gōpura has entirely disappeared and portions of the mahādvāra itself are rapidly coming down.

On the south of the main temple is a smaller shrine for Lakshmi constructed in the Vijayanagar period with an image of evidently recent workmanship. But the four pillars used for the navaranga are large Hoysala pillars of the bell-shape with sixteen-fluted or thirty-two pointed star-shaped plans. They must have been later on brought from some ruined fine large temple of the Hoysala period.

A small mantapa with an inscription slab in its ceiling of A.D. 1515 stands to the north-west of the temple. Two pot-stone elephants which must have originally flanked the porch are now guarding the mahādvāra.

1. The sculptured walls of the main temple are leaning out and are in danger of falling. Ornamental buttresses might be given to support them.

#### Conservation Note

2. The compound which is full of thorns and rubbish should be cleared and levelled and its wall repaired.

3. Many plants are growing on the temple, its platform, the mahādvāra and other parts. These are pulling down the structures. The north wall of the mahādvāra collapsed a year ago. These plants should be removed and the structures reset.

4. When possible the chunām coat covering the sculptures should be carefully removed.

5. The mukhamantapa, porch and platform have very uneven floors of slabs. These should be properly set and cement pointed.

6. The navaranga, its ceilings and the gods are covered with wax and are very dirty. It appears that the temple is rich and has 4 or 5 servants and a fund

of about Rs 7,000 The renovation of the temple should be taken in hand immediately

### GAṄGĀDHARĒŚVARA TEMPLE.

About a furlong directly to the north of the Narasimha temple, close to the tank, is a temple of Gangādhārēśvara of Hoysala workmanship with a small soap-stone linga on a low pedestal. The doorway of its sukhanāsi has perforated jambs and in front of the navaranga is a closed mukhamantapa or additional navaranga with entrances on the south and the north. The temple has no tower and is intact. But it is now being used as a public latrine by the people of the village

### ĪSVARA TEMPLE.

About 50 yards to the west of the Gangādhārēśvara temple is a small Īśvara temple whose sukhanāsi and garbhagriha are completely ruined. In front of its small navaranga, *i.e.*, on its south, is a small porch with sixty-four pointed star-shaped pillars. By the side of the porch, half-buried, lies a fine pot-stone elephant worthy of being preserved in a museum.

### JAINA BASTI.

To the north-west of the Narasimha temple, about fifty yards away, there is a Jain Basti with plain walls. The front door-way is well ornamented, and, near the top of the outer walls is a row of sculptures of groups of Jinas and dancers and musicians. Their irregularity suggests that the temple must have been constructed out of the materials of an older Basti.

### BELAVADI.

#### VĪRANĀRĀYANA TEMPLE

Belavādi is a village on the Bānāvar-Chikkamagalūr road, about four miles directly to the north of Halēbīd. It has a large temple whose main deity is known as Vīranārāyana. The temple may be generally considered to be a trikūtāchala or three-celled structure, but it is in fact much more complex than any other known trikūtāchala of the Hoysalas. Its detailed study suggests that it might be studied in two distinct parts—the Western and the Eastern parts. The western part, which is a complete temple by itself, was probably first constructed and then the eastern part was added. The western part consists of a squarish garbhagriha with a sukhanāsi

which was originally open, a navaranga of nine ankanas and an indented square-shaped mukhamantapa. These structures are in the middle of a courtyard, paved with soap-stone slabs and surrounded, for the most part, by an oblong basement. The east portion of this basement still bears upon it part of a cloistered verandah which probably originally enclosed the whole courtyard. On the east of this verandah is a doorway leading to the eastern part of the temple.

This eastern part which is probably an after-thought consists of a large sabhāmantapa of the indented square plan with triple indentations in the corners, with a sukhānāsi and garbhagriha on the south and north respectively containing images of Gōpālakrishna and Yōgānārasimha. The walls of these two cells are fully sculptured and are different even in plan from those of the Vīranārāyana shrine.

To the east of the sabhāmantapa is a fine large upparige through which originally was the entrance to the temple compound.

When the temples were completed a long inscription in Hoysala Kannada characters was inscribed on a very large soap-stone slab

### History.

and set up at the south-east corner of the temple, i.e., to the right of the Gōpālakrishna shrine. It is a pity that this

slab fell down some years ago, was broken into two, and its inscription was almost completely effaced by weather and mischievous boys. The sculptured panel on the top of the inscription is also ruined but since God Nārāyana stands in it with Vēnugōpāla on his right and Yōgānārasimha on his left it is gathered that when the inscription was set up all the three shrines had been constructed and the temple was complete in its present form. A smaller fragmentary Hoysala inscription standing close by is also greatly damaged, but yet gives us the information that in the Śaka year 1128 (A. D. 1206, the second figure, however, is much damaged) some lands were granted under some tank for the worship of god Vīranārāyana. Thus the Vīranārāyana shrine at least was in existence before 1206 A. D. Whether the eastern part of the temple was in existence at that date is not clear, though it can be said that the other deity mentioned in the inscription is neither Vēnugōpāla nor Yōgānārasimha. It may, however, be stated that the eastern part of the temple and the upparige are at least an after thought, since the cloistered verandah separates them from the western part of the temple.

Around the Vīranārāyana shrine no separate platform appears. The basement has six cornices of which the fourth and fifth from the

### Viranarayana Shrine

#### Outer View.

bottom have uncarved mouldings meant for small kīrtimukhas and makara faces respectively. The wall which is horizontally unbroken by a middle cornice has

only thin tall square pilasters of the plainest type with, here and there, a large indented square-shaped pilaster. No other ornamentations appear on this wall. Even the incuse recesses are not so many as in the other two shrines.

The eaves with plain under-surface and dentil projections and beaded pendant edge, and the parapet with its row of makara faces and highly ornamented figure-bearing tōraṇas are similar to the corresponding parts of the other two shrines. The parapet, however, runs round the whole temple including the mantapas.

The soap-stone tower with three tiers of turrets and large stone kalāśa on the śikhara is also similar with the corresponding parts of the other two shrines. The Sala group over the front projection has disappeared from all the three and the kīrtimukha in front of the west tower has a standing image of Viṣṇu. The chief images on the west tower are —Vēnugōpāla, Kālingamardana, various forms of standing Viṣṇu, Yakshas and Yakshinīs.

The navaranga doorway is comparatively unworked except for the dvārapālas and the Gaḷalakshmī lintel. The hall which is about 25' square was originally completely walled in except near the doorways and must have been quite dark. A large window about 2' x 3' has recently been opened in the south wall. Through its crevices can be seen the fact that the inner and outer walls of the temple are entirely different. The navaranga pillars, though large, are of the usual round bell-shaped kind. The navaranga has plain straight walls with intervening star-shaped and pond-shaped pilasters and has no niches.

The hall has nine ceilings, all domed. They are, from the east running clockwise

1. Round gallery with concentric circles.
2. Eight-pointed star-shaped gallery with octagon above and a padma on top. Through a crevice here can be seen the double roof of the temple. It could be entered from the top. The upper roof is supported by a series of low pillars placed on top of the lower pillars and is sloping on the sides. From this hollow in the roof the inner part of the tower could also be entered as at Hullekere, etc.
3. A gallery of sixteen blunt points with concentric circles above.
4. Śrīchakra gallery with concentric Śrīchakras above.
5. Octagonal gallery with concentric octagons.
6. Star-shaped gallery of twelve points with similar concentric figures above.
7. Circular gallery with concentric circles.
8. Sixteen-pointed star on two tiers of slabs with a fine padma above.

9. *Central* — On an octagonal cornice bearing the eight Dīkṣālakas is a round gallery with groups of Sala fighting two lions together. Above the rafters are concentric circles with a large plain pendent band in the middle.

The sukhanāsi appears to have been open at first. A doorway of roughly worked slabs now separates it from the hall. The

**The Sukhanasi and Garbhagriha.** The sukhanāsi ceiling is a dome with an octagonal gallery and concentric circles above. The garbhagriha doorway whose sculptures are hidden by lime-wash is comparatively large and admits into the garbhagriha which has a flat ceiling of sixteen squares ornamented by rosettes. The image of Vīranārāyaṇa (which is about eight feet high from the ground including the pedestal) stands on a Garuda pedestal. It is a fine image, beautifully carved and elaborately ornamented. Its four hands are thus disposed: śankha (the symbol has disappeared leaving only two bits sticking), padma, gadā and chakra (broken). The broken symbols deserve to be restored in gold or silver. The god is flanked by consorts and the serpentine tōraṇa has the usual ten avatāras on its edge.

**Outer view.** The mukhamantapa has five comparatively plain cornices with a row of pilasters and rosettes between the fourth and fifth from bottom. The eaves and turrets and the slanting railing running all around are unworked.

The eaves are wider and heavier than around the main temple. This mantapa is of the plan of an indented square and has a stone bench ornamented with rosettes and pilasters on its face running all around the edge except near the two doorways.

The pavilion is supported on twenty-two pillars, twenty of which are of the round bell-shaped kind. The other two pillars at its east end, however, are star-shaped with thirty-two points.

**Pillars.** A domed porch connects this mantapa on the east with the stone verandah and appears to have had stepped entrances on the south and north which are now walled up.

The ceilings are in order as follows commencing from the east and running clockwise first in the outer circle and then in the middle one —

#### Ceilings

- 1 Above porch: gallery of broken octagon with concentric circles.
- 2 Circular gallery with concentric circles
- 3 South end: Circular gallery with concentric circles
- 4, 5 West end: similar to No. 1

#### *Inner Square.*

- 6 Octagonal gallery with octagons above
7. Twelve-pointed star-shaped gallery with similar figures above
8. Square upon square placed corner-wise
- 9 Twelve-pointed star gallery with similar figures above.

10. Circular gallery with concentric circles above.
11. Twelve-pointed star with similar figures above.
12. Circular gallery with concentric circles.
13. Twelve-pointed star gallery with concentric circles.
14. *Central* —On an octagon rise three concentric rows consisting of trefoils (similar to the Nāga symbol or *fleur-de-lis* with upturned arms).

To the east of the connecting porch now stand five soap-stone ankanas supported by smallish round bell-shaped pillars

#### **Verandah**

To the north and south of this structure continues a soap-stone basement with evident signs of having borne a verandah (now disappeared) which must have enclosed the courtyard.

The eastern portion of the temple, which has already been generally described is connected with the western by a doorway which

#### **East Portion of the Temple.**

is now the only entrance to the western part of the temple. Its only entrance is on the east and is supported by large soap-stone elephants, well-shaped, with four tusks each. (Pl. XX, 1).

The basement of the eastern part of the temple has four cornices around the mantapa and six around the cells. These are

#### **Basement.**

mostly unworked except in a few places here and there and are similar to the cornices of the main temple except that the third cornice from the bottom is flat. The mantapa has the bottom four cornices while above them is a row of pilasters with intervening sculptures surmounted by towers flanked by lions and Sala groups. The sculptured figures are generally those of seated Yakshas and Yakshinīs. Above these are the slanting railings, portions of which bear finely sculptured panels between the pilasters. The interesting figures are, commencing from the south-east of the entrance

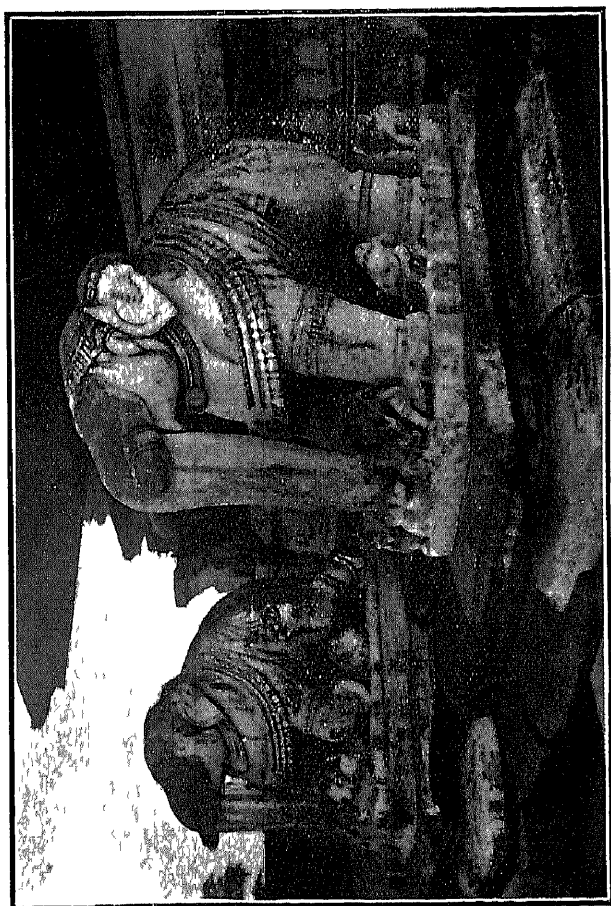
1. Bhīma fighting the serpent king
2. Balarāma persuading Arjuna (?) who is carrying off Subhadrā.
3. Paraśurāma slaying his mother.
4. Vēnugōpāla with cows, cowherds and cowherdresses.
5. Krishna slays Dhēnukāsura.
6. Kṛishna hurls Gardabhāsura.

#### *Corner.*

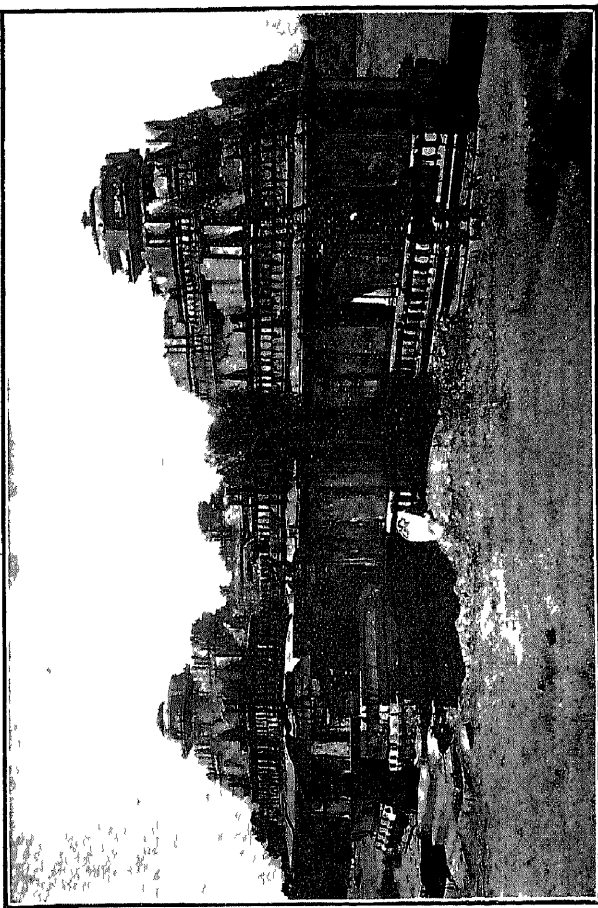
7. Kṛishna slays Hayāsura.
8. Gōvardhanadhāri
9. Krishna informing Arjuna, while bathing, of the demise of Abhimanyu.

#### *Corner*

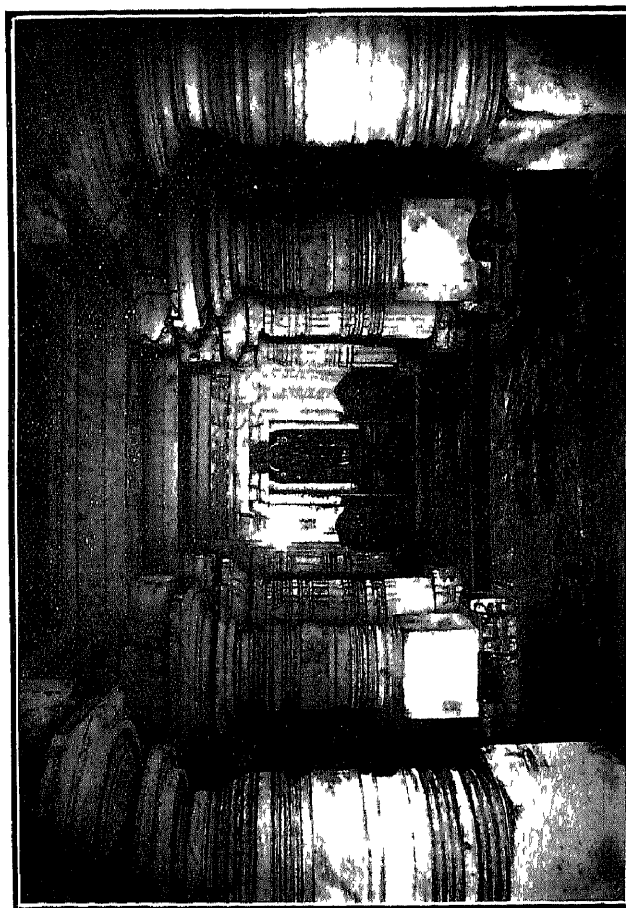
10. Kālingamardana.
11. Two monkeys fighting.



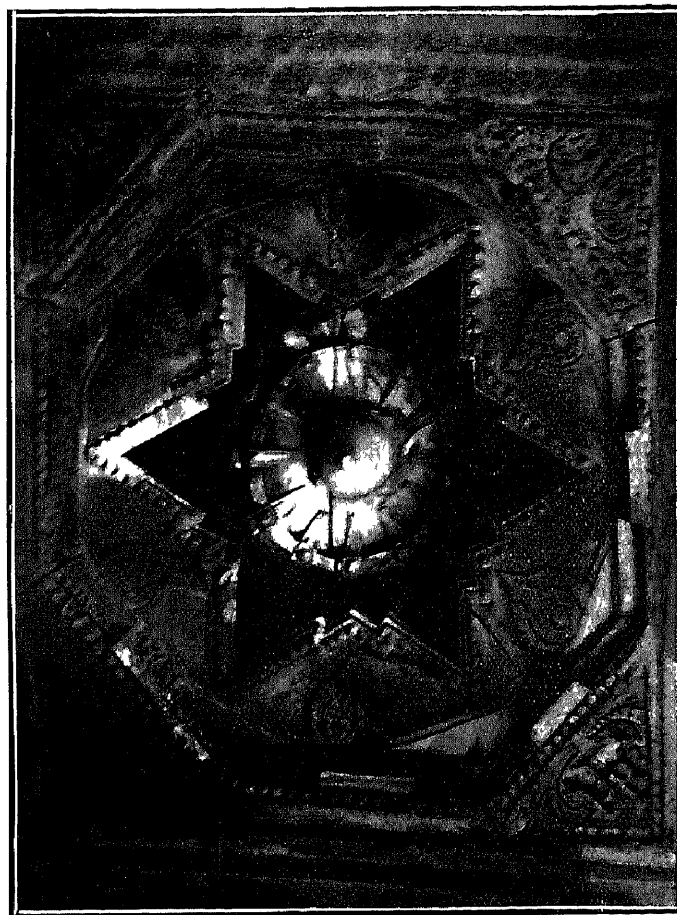
1 BELAVADI VIRANARAYANA TEMPLE, ELEPHANTS (p 84)



2 CHATCHATTAHALLI CHATTESVARA TEMPLE, SOUTH EAST VIEW (p 90)



3 HULLEKERE CHANNAKESAVA TEMPLE, INTERIOR VIEW.



4 HULLEKERE CHANNAKESAVA TEMPLE, CEILING (p 70)





12. Mōhinī molested by monkey.
13. Mōhinī and Bhasmāsura.
14. Couples at love.
15. Dancers and musicians (south).

North railing—unworked

The walls of the cells above the basement have the horizontal dividing cornice without a scroll band and the lower part is much wider

#### Wall Decorations

than the upper one. The latter contains on single or double pilasters turrets of comparatively plain workmanship. The lower part which is larger than at Hārṇahallī and elsewhere contains large wall images, about 2½' high, with scroll work on the pedestals and creeper tōranas above. These latter declare the shrines as having been built in the thirteenth century. The large images are fully ornamented though their limbs are thickish, their legs proportionately too short, their bulging toes forward and their faces rounded. They strongly remind us of the Sōmanāthapur images, though here and there is an exceptional figure which attracts our notice like Buddha and Vēnugōpāla.

The images on the outer walls of the Gōpālakṛishṇa shrine commencing from the east are —

#### Wall Images.

*East Face—*

1. Harihara (rosary, trident, charka, śankha)
2. Garuda
3. Nārāyana
4. Kēśava.
5. Vāmana (Pl XIX, 3) the dwarf holding stick and kamandalu with a lady attendant
- 6, 7, 8, 9, 10, 11, 12. Viṣṇu (gadā, padma, śanka, chakra) standing flanked by a consort and two lady attendants on each side.
13. Dhyanī Buddha without ushnīśa. (Pl XIX, 4.) This occurs very rarely in Hoysala sculptures, being found generally only on the prabhāvalī of the main images
14. Vēnugōpāla

*South Face—*

15. Kālingamardana
16. Garuda
- 17, 18, 19, 20, 21, 22, 23. Purushōttama flanked by consort and two chāmara-dhārīnīs on each side.
24. Standing Narasimha
25. Śrīdhara-standing.

*West Face—*

- 26 Nārāyana.  
 27 Arjuna shooting the fish target  
 28, 29, 30, 31, 32 Gōvardhanadhārī with a consort and a chāmaradhārīnī on each side  
 33. Paraśurāma.  
 34. Gōvinda  
 35 Halāyudha.  
 36 Four-handed Lakshmī (padma, chakra, sankha, phala).  
 37 Śrī Rāma—two-handed, with arrow and bow  
 38 Dharanīvarāha—unfinished. (End of South Cell Wall).

*North Cell Wall.—*

The wall images commencing from the north-west and proceeding clockwise are :

*West wall—*

- 39 King standing with two hands about to join in añjali—Prahāda (?)  
 40, 41, 42 Yōgānarasimha with a chāmaradhārīnī on each side  
 43, 44, 45 Viṣṇu as Vāmana flanked by consorts  
 46 Halāyudha  
 47 Garuda  
 48 49, 50, 51, 52 Pradyumna with a consort and chāmaradhārīnī on each side  
 53 Garuda  
 54 Śrī Rāma  
 55, 56 Viṣṇu as Śrī Krishna standing Consort on left

*North wall—*

- 57, 58 Kēśava with Lakshmī  
 59, 60 Mōhinī with mirror and chāmaradhārīnī on right  
 61, 62, 63, 64, 65 Pradyumna with a consort and lady attendant on each side  
 66, 67, 68, 69. Standing Narasimha with two consorts and a chāmaradhārīnī—  
 all on left

*East wall—*

- 70, 71 Viṣṇu standing—symbols except padma broken Consort on right.  
 72, 73. Paraśurāma with lady attendant  
 74, 75, 76, 77, 78 Viṣṇu as Viṣṇu with consorts and attendants.  
 79, 80. Kalkī, two hands with sword and shield Garuda on left.  
 81, 82 Dharanīvarāha with consort on left  
 83, 84, 85, 86, 87. Kālingamardana—dancing on the cobra with musicians accompanying, davane, rudravīna, tāla, mridanga, cymbals

The eaves on the south and north cells are narrow and have beaded edges like those of the main cell. But the eaves of the sabhāmantapa are very different in character. They are large and heavy with a deep 'S' form and have on the under surface imitation beams and rafters. The parapet of the whole temple is uniform in character being composed of richly ornamented turrets, similar to those of the main temple. The sculptures contain Sala groups, Yakshas, lions, makaras, various forms of Vishnu, etc. The important ones are—

### Eaves and Parapet.

- (1) Over the East entrance. Śrī Rāma with Sīta, Lakshmana and monkeys below, Sala fighting two lions like Gilgamesh,
- (2) South-east corner. Kālingamardana and Vēnugōpāla
- (3) South-west of sabhāmantapa two men fighting,
- (3) South of navaranga Lakshmī-Nārāyana, Mōhinī,
- (5) North of navaranga Yōgānarasimha
- (6) North of mukhamantapa Halāyudha
- (7) North-east of sabhāmantapa Hanumān, Buddha, Kalki, Rāma slaying the golden deer

The south and north towers are similar to the west tower in almost all main features having three tiers of turrets ornamented with kīrtimukhas. In these latter are varied sculptures similar to those on the parapet. The noteworthy ones are

### Towers.

#### South Tower—

Lakshmīnarasimha, Yōgānarasimha, Ugranarasimha, Buddha, etc.

The panels in front of the projections of the tower contain :—

*South* .—Vishnu

*North* —Vishnu

*Main* —Janārdana —partly worked

The sabhāmantapa is a large pavilion of thirty-nine ankanas and of the indented square plan with triple indentations. Its roof is borne on forty-six pillars of the round bell-shape type, while all around it except at the four entrances is a stone bench.

### Sabhamantapa

Originally the south and north sukhānāsīs also were open. On the inner face of the bench is a row of elephants as at Arsikere in various attitudes often fighting or marching with men. Each elephant is about 18" high. A few of the elephants are, however, unworked. The bell-shaped pillars have either flat-beaded pendants (worked on only one pillar) or bulging round-bellied bells for leaf-shaped panels as at Kubatūr and Nādkalasi.

The ceilings are mostly flat and ornamented with shallow lotuses. The exceptions are three ceilings

1. South-south-west, second square A fight A hero fighting three others one of whom holds his arms back Around the central panel are a large number of fighters
2. Near west doorway Vēnugōpāla surrounded by dancers and musicians in an ornamental creeper grove with a row of cows on edge Śankha and chakra are worked alternately in the second series of convolutions.
- 3 Next to the above from the east Kālingamardana surrounded by two ornamentally intertwining serpents, a creeper scroll and a ring of cows.

*South shrine* —A comparatively plain doorway with dvārapālas and imitation perforations on the jambs and a Gajalakshmī lintel and a well ornamented top panel with five towers and creeper ornamentation, leads into the sukhanāsī which was

### Cells

originally a part of the sabhāmantapa A similar doorway without the imitation perforations gives admission to the garbhagriha which has a flat ceiling ornamented with padma medallions In the cell on a Garuda pedestal is a fine large image, about 7' high, of Vēnugōpāla. This image unlike that at Sōmanāthapur wears a well ornamented kirīta But in other respects it is similar. Each jamb bears a consort, cows, and cowherdresses and rishis while the symbols of Vishnu (śankha, padma, gadā, chakra) are shown in the background The god stands under a manī-tōrana above which is the kalpavriksha (whose fine carving is covered by chunām). The ten avatāras do not appear on the prabhāvalī The image of the god is finely made and intact Its legs are crossed and some of its fingers are lifted as if in the act of playing on the flute The image is covered with hardened wax and its face bears caste marks uncleared for many years It requires to be carefully cleaned

*North cell* —The north sukhanāsī and north cell are quite similar to the south ones except that the north ceiling bears a shallow dome with a padma in the centre. The image of Yōgānarasimha, about 6½' high, shows the god seated on a Garuda pedestal in the utkulikāsana He wears a fine kuīta, longish horse-like ears, an exaggeratedly wide mouth and protruding eyes His back hands hold the chakra and śankha while the front ones rest loosely upon the front knees which are supported by a jewelled band On the outer edges of the serpentine tōrana appear the ten avatāras The image is a grand one and shows the mighty ferocious god in an attitude of peaceful contemplation.

The *upparige* is a large impressive structure which shows the character of the purely Hoysala mahādvāras It is a large high building consisting of a hall, about 25' square, and a spacious porch. Viewed from the outside we notice

### Upparige

that the basement with its usual cornices is plain, that the outer wall is ornamented only with plain long pilasters and that the roof over the outer square is sloping while the central roof is flat. The building stands on a high ground and is approached by a flight of steps at the top of which is the entrance to the porch flanked by two soap-stone elephants. Similar elephants flank also the western entrance of the *upparige*. A stone bench runs around the porch and the partly ruined slanting railing at its back is unornamented. The ceiling of the porch has only six large padmas and its roof is supported by four bell-shaped columns on each side. The doorway has dvārapālas on the jambs and Gajalakshmī on the lintel. The inner view of the hall is imposing because of its height which is about 17' and by the graceful shape of the bell-shaped columns which are tall and slim, unlike the usual fat types met with elsewhere. The proportions of these pillars, the plain pilasters on the outer walls and the sloping roofs create a suspicion that the building might belong to even the eleventh century (compare Kubatūr and the Jain Basti at Śringēri). But the pillars of the porch and the fact that it is only a gateway show that such a structure could be constructed even about 1200 A D.

The distance between these large pillars is about 12' and the design of the ceiling is nine squares each having a lotus.

The temple of Vīranārāyaṇa is an important monument in the State for its architecture, sculpture, magnitude and nearness to Halebīd.

**Conservation Note.** But it is in an unpardonably neglected condition. The village of Belavādi and its lands probably belonged to this temple. Now they form part of the Śringēri mutt whose administration ought to pay immediate attention to the renovation of this beautiful temple.

1 The *upparige* which is used now as a cow-pen and has its roof and walls in a dangerous condition should be repaired, its flooring and its steps reset and cement pointed.

2 It should be provided with a battened wooden door.

3. The courtyard, part of which is being used as a public latrine, should be cleared and levelled and a compound wall put up around the area, some houses in the neighbourhood being acquired, if need be.

4. Against the compound wall may be constructed accommodation for the ratha and the stores as also for the necessary kitchen and yāgaśālā when funds permit.

5 The roof of the building generally is overgrown with grass and thorns which should be removed. The roof of the navaranga has two large rents with many smaller ones which give free admission to the hollow double-roof. Bones of small animals like dogs or goats lying in the hollow showed that sometime ago the roof had been used as a lodging by a cheeta. This roof should be immediately repaired, the stones being reset and a concrete coating of sufficient strength and thickness being given.

6. The cloistered verandah of the main temple is coming down rapidly. The ruined part of it may be removed, that is, all except the three front ankanas, its mud walls cleared and the earth lying about it removed and levelled.

7. The main navaranga is dirty and dusty. It should be cleaned. Another window may, if need be, be opened in the north wall.

8. Above the south window the walls should be re-examined since there is a hollow gap between the inner and outer wall.

9. The sculptures and the deities of the temple should be well cleaned (with petrol and washing soda).

The total expenses which may come to nearly Rs. 10,000 may be provided by the Śringēri Jahagīr or Government as the Government desire. The repairs are urgent and must be attended to immediately to save the beautiful monument.

## CHATCHATHALLI.

### CHATTĒŚVARA TEMPLE.

(Pl. XX, 2).

About three miles east-north-east of Halebīd is a small village named Chatchathalli which contains a trikūtāchala temple dedicated to Śiva as Chattēśvara. The temple faces directly to the south and is of plain workmanship. It contains three cells all of which are squarish in plan slightly indented. The main cell of Chattēśvara is to the left of the navaranga facing east. The cell facing the navaranga door contains Viṣṇu facing south, while the third cell containing an image of Sūrya faces west.

#### General Description

#### History.

The temple was constructed by Chattadanāyaka, a Hoysala officer under king Ballāla II about the year 1200 A. D. It has two inscriptions, one on a slab to the east of the porch and another on a beam inside the navaranga near the entrance.

The temple appears to have been built on a floating foundation over which rises the basement containing five cornices. The third and fourth cornices from the bottom were evidently meant to receive the usual ornamental designs of makara mouths

#### Basement

and cross moulding kīrtimukhas

The walls are all plain with small square pilasters set in at the corners. The eaves are plain with unworked under-surface and edges. The parapet is composed of a series of turrets with ornamental carvings on the dentil projections and śikharas

#### Walls, Eaves and Parapet.

Of the three towers, the north one has collapsed and the remaining two are made each of three tiers of unornamented turrets, with unsculptured mouldings. The kalāśas are missing from the śikharas. The western tower however has a few sculptured panels containing Yakshas and Tāṇḍavēśvara. The projections over the sukhanāśis have neither the Sala groups nor sculptured panels.

### Towers

The porch is entered by a flight of steps flanked originally by turreted niches. On either side of the porch are stone benches backed by unworked railings. The roof is supported by two soap-stone pillars of the usual bell-shaped kind and contains a ceiling consisting of an octagonal gallery with three concentric octagons and a plain pendant above.

### Porch

The navaranga doorway is comparatively plain but for two indented square shaped pilasters, two Śaiva dvārapālas, and a Gaḷalakshmī-lintel. The navaranga (20' × 20') has nine ankanas, the central one being the largest. One of the central dome beams has a fine eight-pointed star-shaped Śrīchakra with an inset padma. The design is beautiful and is in high relief.

### Navaranga

The four central pillars are of the thickish bell-shaped round type without detailed ornamentation.

### Pillars and Ceilings

The nine ceilings are all domed and are running clockwise from the south door.—

1 A square with a frieze of swans, with a circular gallery and with concentric circles above.

2 Round-edged Śrīchakra gallery with similar concentric figures above

3 Concentric octagons with octagonal bud

4 Square gallery with similar squares above.

5 Three concentric circles

6 Seven-pointed stars over similar gallery.

7 Concentric circles

8. Eight-pointed star-shaped gallery with similar figures above.

9. *Central* Round gallery with eleven-pointed concentric star above

Inside the navaranga against the west wall are pedestals bearing the mouse and the lion showing that originally there were Gaṇēśa and Mahīśāsuramardīnī. These were robbed and have now been replaced by a recent Vīrabhadra and a Hoysala Bhairava brought from elsewhere. A small bull is also placed in the navaranga.

The main cell is the only one with a doorway for its sukhanāśi. The latter has above the dvārapālas, square perforations on the jambs and a Gaḷalakshmī lintel. The sukhanāśi ceiling is flat. The garbhagriha doorway has dvārapālas and an

### The Main Cell.



unworked Gajalakshmī lintel. The garbhagriha which has a flat ceiling has a small natural linga

The sukhanāsi of the north cell is open and contains a domed ceiling with concentric circles and the pendant missing. Through a crevice in this dome is seen the double roof of this building.

#### North Cell.

A plain unworked doorway leads into the garbhagriha which has a flat ceiling. In it on a worn out Garuda pedestal stands a Vishnu image whose symbols are all broken. It is probably Kēśava. It is about 6 feet high in all and is flanked by consorts and chāmaradhārīnī. Around the serpentine tōrana are the usual ten incarnations of Vishnu.

The open sukhanāsi of the east cell is similar to the north one, but has a flat ceiling like that of the main sukhanāsi.

#### East Cell

The east garbhagriha doorway is also plain and the cell, which has a flat ceiling, has a fine Sūrya image on a seven-horse pedestal. The god's face has been recently retouched and spoiled. Otherwise it is a good piece of sculpture. On each jamb is a Chhāyā while on the prabhāvalī there are the twelve Ādityas.

1. The temple is considerably damaged and cannot be set right without much expenditure. It would be enough to prevent it from

#### Conservation Note

further ruin.

2. The collapsed stones of the north tower may be removed to relieve the walls from weight.

3. The plants growing on the building may be rooted out and the roof remade with concrete.

4. Some props may be given to the walls where they are dangerously out of plumb.

5. The village Patel or Chairman may be given an allowance of Rs. 2 per mensem to keep the plants from growing.

### VISHṆU TEMPLE.

To the south-west of the Chattēśvara temple, about 50 yards away, is a porch, a navaranga doorway and part of a wall of a Vishnu temple which has now disappeared. Its front beam has an inscription of about 1200 A.D. and its walls have four images of Vishnu as Kēśava and Śrī Kṛṣṇa standing with consorts. The temple must have been a good one. Some of its stones are of darkish soapstone like the images of the Nagarēśvara temple at Halebīd. The sculptures are fit to be removed to a museum.

## DODDAGADDAVALLI.

### LAKSHMĪDĒVI TEMPLE.

Doddagaddavalli is a village about  $1\frac{1}{2}$  miles directly west from the spot of the main road of Hassan-Belur where the 9th milestone and the stone indicating the boundary between the Kāvērī and the Krishnā basins stand. A pathway passing over a low hill leads to the village whose surroundings can clearly be seen from the crest of the hill behind Garihalli.

#### General Description.

The temple with its many towers attracts the eye even from a distance. In fact this is one of the features for which it is of interest. The other two features are that it is a temple of four cells artistically arranged in plan and that it is a temple of Lakshmī where the goddess is the chief deity. But for these features the temple has nothing extraordinary about it. In a wide stone compound entered through a porch on the south and formerly through yet another in the north stands the temple with its four towers, three of which are of the stepped pyramid design. Four more similar, but smaller, turrets crown the four shrines which occupy the corners. The exception is the tower over Lakshmī which is more nearly of the multi-turreted kind. In plan the temple is closely a Latin cross with its head to the south and two entrances leading into it through each side of its long tail. A small Vīrabhadra shrine of the Hoysala days is built to the north-east of the temple. These with the four corner shrines give us in all nine shrines with nine towers.

#### History.

In the absence of inscriptional evidence the archæologist would probably ascribe the temple to the late Chālukyan or very early Hoysala period owing to the comparative plainness of its walls and towers and the occurrence of the stepped pyramid. But inscriptional evidence definitely shows (Hassan 149) that the temple was constructed in the year 1113 A. D. in the reign of Vishnuvardhana Hoysala by a merchant Kullahana Rāhuta and his wife Sahajādēvī. This couple founded the village of Abhinava-Kollāpura, otherwise known as Gaddumballi and constructed the temple of Mahālakshmī. Subsequent inscriptions of the reign of Ballāla and others inform us of the numerous grants made to the temple. But there does not appear to be any extraneous structure built later on or otherwise engrafted on the temple. The Bhairava and corner shrines also are architecturally similar to the main building though it is possible that they were put up slightly later.

Since the temple is built on a slope descending slightly towards the east and the ground level beyond the compound on the west is

**Basement and walls of the main Temple.** higher than that of the temple compound there is not even the suggestion of a platform below the temple. The

basement or that part of the outer wall which seemingly performs that function, has the usual six cornices with the mouldings of numbers 4 and 5 unworked. Above the basement is the wall which has no horizontal cornice and has, in addition to the usual large and corner pilasters, turrets and turreted canopies borne on single or double pilasters. The turrets also are comparatively simple in design consisting mostly of dentil cornices and square-planned śikhara, with round stone kalāśa. They remind us more of the simple turrets at the Bēlūr temple than of the elaborate and highly complex turrets of the thirteenth century like those of Sōmanāthapur. Above the double pillar canopies the turrets are mostly in the shape of single storeyed niched shrines with or without pillars while above the turrets borne on single pilasters are serpentine tōranas issuing from simhalalātas. The pillared niches are finely designed. Under the canopies no sculptures exist except a Kālī figure on the east wall of Kālī shrine.

The eaves and parapets have no ornamentations except the unworked dentil cornices. The towers, however, are of two classes. All

**Parapets and Towers** the towers of the temple except that over the Lakshmī shrine are of the simple stepped pyramid design with no ornamentation either on their edges or on the dentil mouldings. The steps are more correctly eaves-shaped cornices with a moulding running along the lower edge for receiving the beaded pendants and the trapezoid teeth meant for kīrtimukha arches. Each tower has eight or nine such stepped cornices rising from a square bottom, whose angles are indented. Each cornice appears in reality to be only a conventionalised abbreviation of a storey, so that these vimānas depict a many storeyed building in a highly conventionalised form. The tower over the Lakshmī shrine, however, is raised on a different principle. It has two tiers of small towered shrines rising one above the other. Their prototype is found in the Pallava architecture of Māmallapuram, whereas the stepped pyramid would more properly be derived from similar stepped structures of the Chālukyan Empire.

The turrets of the Lakshmī shrine have on their śikharas and in their interspaces small kīrtimukhas and tōranas respectively bearing Yakshas or ornamental rosettes. Each tower has a projection over the sukhanāsi on whose front face is a kīrtimukha with an unimportant sculpture and above which is a Sala group. Out of the nine Sala groups the temple originally had, one that was on the north-east corner shrine is missing.

Each tower has on its śikhara a fine large stone kalāśa adorned with beaded hangings which go around its girth.

The navaranga which is of modest size is entered by two doorways of which the east one is plain and the west one ornamented. On

### Navaranga

the outer side of each jamb is a Vaishnava dvārapāla on a pedestal borne by lions and gryphons. The jambs which bear the usual rosette, scroll and ropebands with eight-pointed star-shaped pilasters bear a lintel with a frieze of lions and unworked central panel. Above it are four turrets with an unworked kīrtimukha in the centre.

The navaranga which is roughly an oblong hall is composed really of two navarangas each of nine ankanas and each having round bell-shaped pillars. The eastern part has stone benches running around its sides which are closed with plain pierced windows. The two parts open into each other freely and have no dividing wall. The most interesting things in the navaranga are the two sculptured Bhētālas on its extreme south which guard the door to the Kālī shrine. Each Bhētāla is shaped like a conventionalised skeleton with dishevelled hair, protruding eyes, large ear-rings, open mouth showing fangs and projected tongue. They are both male and show exaggeratedly large sexual organs, being stark naked. The west one whose hands are broken has other goblins attending upon it, while the east one has a sword in right hand with the severed head of a bearded man and a bowl in the left. They are interesting images and unique in their conception and execution since colossal Bhētālas (each is about 6½' high) are not found elsewhere in the Mysore State.

The ceilings are mostly well-designed, though none of them has a true dome. They are either flat or have shallow imitation domes carved out of single slabs with round sculptured panels in high relief. The central ceiling of the western part of the navaranga has a male dancing figure playing on the vīṇā which is probably Vīrabhadra. The ceiling to its north has a flying Kāpālī with sword and bowl in his two hands. The outer square of the eastern part, however, has the eight Dīkṣālakas. But the sculptures of the central ceiling are weathered away.

Though the temple is named after Mahālakshmī even by the founder, the most important place is occupied by the Kālī shrine. It

### Kali Shrine

has no sukhānāsī and the cell is entered by a doorway on each jamb of which is Mōhinī dancing, while the lintel bears the face of Kālī with the fangs and tongue appearing in the partly opened mouth. Goblins support it on either side. The design is rare.

In the cell which has a shallow padma ceiling is a pedestal on the face of which a goblin is seated playing on a pot-drum on the mouth of which is stretched a parchment and around which is a snake. The goddess is seated in sukhāsana on the prostrate body of a Rākshasa and holds in her eight hands—sword, mace, trident, arrow, drum, pāsa, bow and bowl. Her fangs are protruding from the corners of her mouth, and she wears jatā-makuta and sarpakundala. On the

prabhāvalī is a host of goblins playing on musical instruments eating or brandishing swords

The sukhanāsi of the Lakshmī shrine is entered by a very plain soap-stone doorway which probably was a later insertion, the original sukhanāsi being open as in the other shrines. An ornamental doorway with a Tāndavēsvara lintel leads to the cell

### Lakshmi Shrine

of Lakshmī which has a small niche in the south wall and a shallow padma ceiling. The image stands on a pedestal with a poorly carved padma on its face. The goddess who is about 3' high excluding the pedestal stands in samabhanga with an attendant on each side and holds in her four hands rosary śankha, chakra, and phala with gadā. She wears a kirita with nimbus, makarakundala and other ornaments. She has no tōrana at all, an unusual fact in Hoysala sculpture. She wears shorts, her upper body being quite bare. Her body, though small waisted, is too large round the breasts and hips to be slim, and her face cannot be considered to be feminine. Her lower jaw is squarish and its front is vertically too narrow. Her feet and hands are so lacking in finish that a doubt arises whether this is the original image at all. The image could more properly be ascribed to the fourteenth century rather than to the early part of the twelfth. However, if the image is really one of 1113 A. D. it is a poor specimen of Hoysala workmanship.

The southern shrine whose doorway and ceiling are similar to those of the others has a lintel on whose panel is seated Yōgānara-simha. In the cell is a large Garuda pedestal on which must have stood formerly a Vishnu image. Since this

### Vishnu Shrine

has been lost, a small Bhairava image is now kept

The cell which faces east is that of the Linga known in the inscriptions as Bhūtanātha and popularly called Virūpāksha. In the open sukhanāsi are kept a mutilated Shanmukha on peacock, a Ganēśa, a small recent bull and other stones. The

### Linga Shrine

doorway and ceiling are similar to the others and the fat-headed linga which is of medium size has nothing peculiar about it.

The Bhairava shrine which is to the north-east of the Lakshmī shrine is an independent and unconnected building by itself and is also of the Hoysala period and has a sukhanāsi and a garbhagriha. Both the doorways have ornamental frames

### Bhairava Temple

but on the sukhanāsi lintel is Dakṣiṇāmūrti seated in yōgāsana and on the garbhagriha lintel is Kālī's face. The garbhagriha jambs, however, are of greater interest since they have on the right Mōhinī and on the left Dakṣiṇāmūrti, while to the outer right is a man tearing his own abdomen and drawing out the entrails and on the right is another treading on the head of a fallen man and cutting his own throat, with a sword.

In the cell on a pedestal bearing a dog in relief is an image of Bhairava supported by goblins. The image is intact except that it has lost the front right hand which held the sword.

The *prākāra* or compound wall is of soap-stone and about 3' thick and 7' high.

**Prakara and Corner  
Shrines**

The corner shrines which face north or south only have ornamental doorways with Lakshmī on the lintels. What deities they originally contained, it is not possible to understand.

An ornamental doorway with Gajalakshmī lintel leads into the compound from the east and just outside it is a basement of a porch of one *ankana* which has now disappeared. A similar doorway connects the compound with a large entrance *man-tapa* on the west, which has nine squares supported by round bell-shaped pillars and stone benches with rounded railings at the edges. The doorway has a mutilated Ganēśa on its lintel, while the eight *Dikpālakas* adorn the central relievo-panels of the shallow domes of the outer square. The middle square, however, has the figure of Tāndavēśvara in relief. The railings are plain. The existence of the more important porch on the west suggests that the main road of the temple must have run close to it.

**Gateways and Porches**

On the east of the temple beyond the porch is a broad flight of steps leading down to the tank. The situation of the temple close to the tank gives it much attractiveness.

The Mahālakshmī temple at Doddagaddavalli, though comparatively plain in its sculptural work, is a monument of much importance owing to its plan and early date. It fully deserves to be conserved.

**Conservation Note.**

1. The *chunām* encrustations on its doorways and sculptures should be removed.
2. The towers and compound walls have been pointed with white cement which shows glaringly against the dark stone. Coloured cement should be used.
3. The pavement of the courtyard should be cement-pointed with an outlet for water on the south-east.
4. The western porch should be repaired, its pavement being re-set and cement-pointed and its railings re-set.
5. When possible, the approach to Doddagaddavalli from the road should be improved by the construction of a motorable road.

Considerable repairs have been done to the temple in recent years

## PART—III NUMISMATICS.

## COINS OF THE WESTERN CHĀLUKYAS.

(PLATE XXI 4.)

*EARLY CHĀLUKYAS OF BĀDĀMI.*Type A —**Boar and Lotus.**<sup>1</sup>1 A1 55 Flat and thick, double die struck. Wt, 57·2. Metal inferior.<sup>1</sup>

Obverse —Large caparisoned boar to right, with sun and crescent moon with pellet above

Reverse —Large rude eight-petalled lotus.

The boar was the crest of the Chālukyas and the lotus connects this coin with the Kadamba issues. The weight is clearly the later Chālukya standard. The use of double dies suggests the times when punch-marking had not yet revived. The coin may belong to the reign of Pulikesin I (C, 550-566) whose son Kīrtivarma subdued the Kadambas<sup>2</sup>.

Type B —**Boar and five punch marks.**

2. A1. Wt 57 2. Cup shaped, and outline irregular.

Obverse —Small boar to right in centre with a partly visible lotus above it, both struck from the same die. Around five punch marks —

(1) &amp; (2) Highly conventionalised Śrī in old Kannada

(3) Eight-petalled lotus almost obliterating the die-struck lotus.

(4) Conch

(5) Strung bow.

Reverse —Striated, the lines forming a rough square

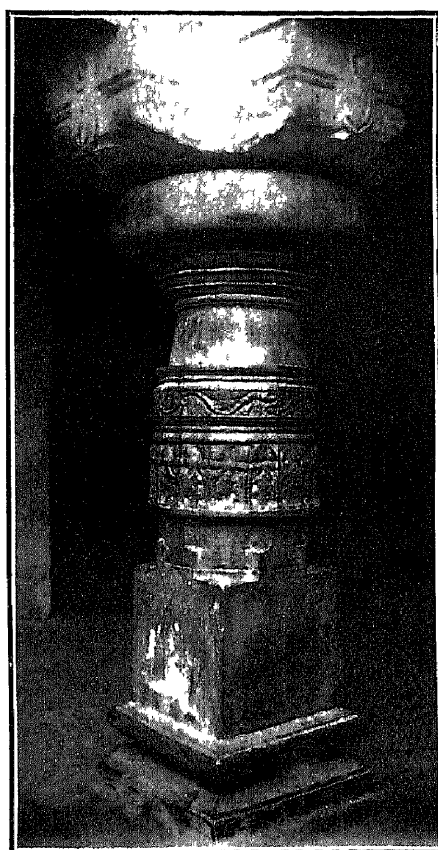
The Śrī and lotus are like what are found on later Yādava coins, and the conventionalisation of Śrī suggests the existence of earlier issues. The common irregular outline and concave obverse connects this type with the Yādava era and the eleventh century more than with the early Chālukyas, to whom it is usually attributed. Possibly it was issued by one of the Early Yādavas who was subordinate to the Western Chālukyas. The marks appear to signify the suzerainty of the Chālukya boar over the Chera bow, the Yādava lotus and the (Pallava ?) conch.

<sup>1</sup> E C S I plate I, 22 and 23. Elliot identifies the symbol on the reverse as representing the wheel (*Chakra*)

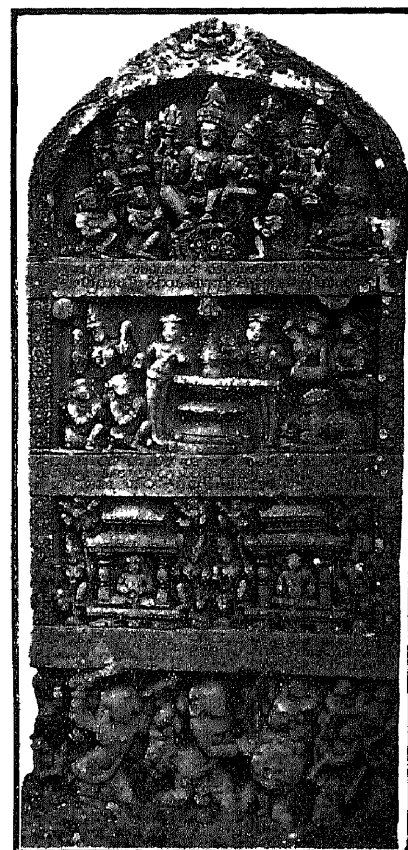
<sup>2</sup> Rice Mys and Coorg, P 63



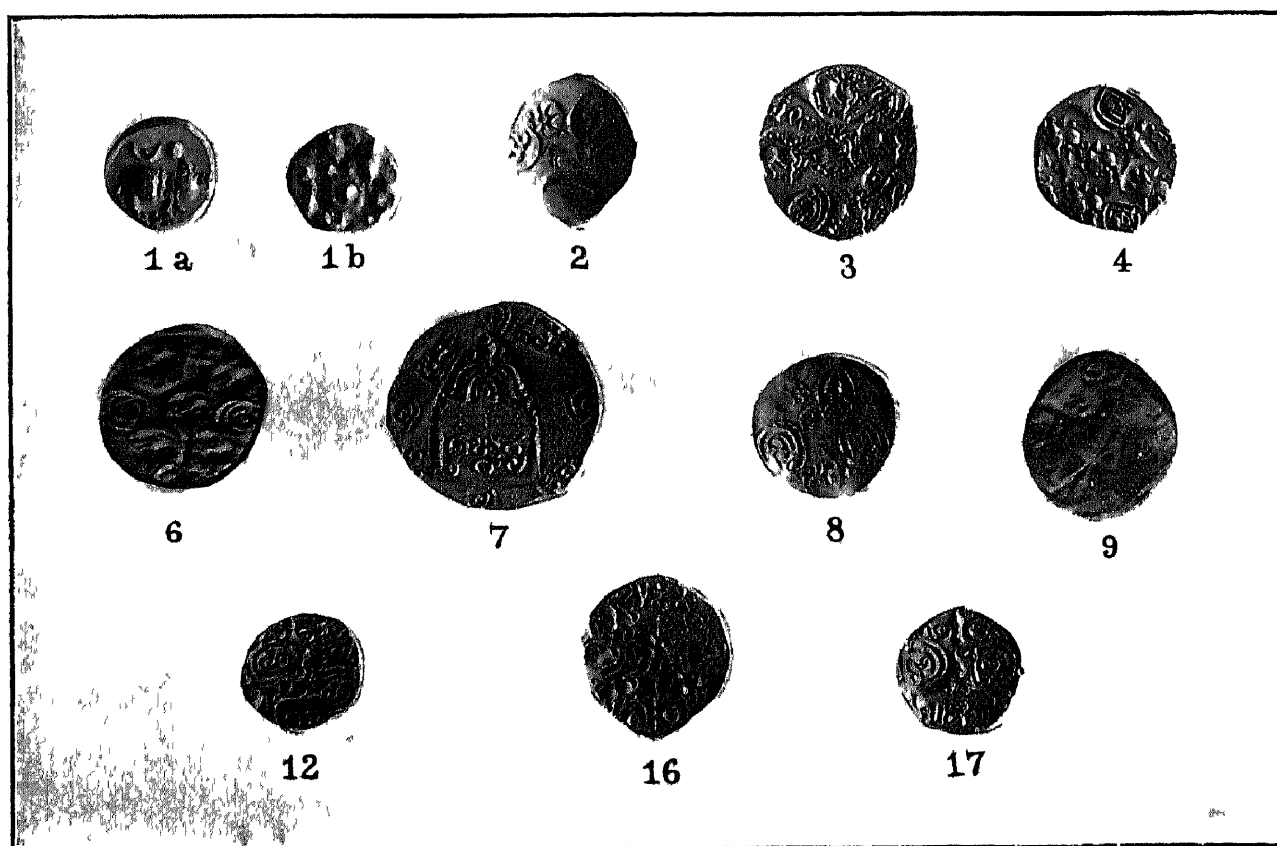
1 SAIVA YOGI VIRABHADRA TEMPLE,  
HALEBID



2 HOLE-NARSIPUR NARASIMHA  
TEMPLE PILLAR (p 36)



3 VIRAGAL OPPOSITE TO THE  
BHAIKAVA SHRINE, KORAVANGALA.



4 WESTERN CHALUKYA COINS (p 98)





If early Chālukya, the date of the coin would be early eighth century This date however, is unlikely.

*KALYĀNI CHĀLUKYA*

or

*LATE RĀSHTRAKŪTA*

*TAILA II ?*

Type C —**Punched lions and ‘Pa ra.’**

3 A<sub>1</sub> Wt 57.9 Fine.

Obverse —Nine punch marks .

(1 & 5) Five finely maned lions to right with long ears, open mouths, looped up tails and left forepaw uplifted, as on Kadamba coins, with dotted circles around ,

(6 & 7) Two *Śrī*-s in Kannada with a small cross on each indicating binding with wire ;

(8 & 9) Kannada legend twice, of about the tenth century *pa ra* followed by an ornamental goad

Reverse —Blank

*SATYĀŚRAYA ?*

or

*VIKRAMA V ?*

Type D —**Punched lions and ‘Ma na.’**

4. A<sub>1</sub>. 57.9 (another specimen 57.2 )

Obverse —Similar to 3, but lions ruder no crosses on the *Śrī*—s and Kannada legend twice *Māna*.

No goad

Reverse .—Blank,

Nos. 3 and 4 appear to belong to a distinct class by themselves. They are punch-marked like the Kadamba coins but the lions look forward. They have the Bādāmi Chālukya and the early Western Chālukya weight of 57-58 grains, and not the late West Chālukya of 53-54 grains Their lions and punched legends indicate that they are copied by the Western Chālukyas Jagadēkamalla I and his successors. These features and the characters in the legend indicate that they originated in the tenth or eleventh century

The legends on these two types are fragmentary and ambiguous though clear. *Para* may stand for *Paramēśvara*, a title assumed by the Rāshtrakūṭas as well as by the Chālukyas. *Māna* may stand for *Mānavya*, the generic name assumed by the Chālukyas<sup>1</sup> Or it may indicate the word *Manyakheta*, the capital of the Rāshtrakūṭas, or their earlier capital Māna, which Fleet has indentified, doubtfully, with Manapur in Central India, or even the name of the traditional founder of the race by name Māna<sup>2</sup> The lion crest raises a new problem. The Chālukya crest was the boar, and the later Rāshtrakūṭa crest, Garuda or Śiva. But it would appear that the early Rāshtrakūṭas of Māna had the lion crest<sup>3</sup>, which perhaps appeared on their imperial coins and was adopted by the Western Chālukyas

No coins definitely of the Rāshtrakūṭa Empire are yet known. Cunningham has attributed some silver coins of the Western Gupta fabric to the Rāshtrakūṭas<sup>4</sup>. But it is more likely that the regular coins of the Rāshtrakūṭas were similar to the known Kadamba and Chālukya coins, were punch-marked, weighed 57 grains and probably were of the lion type like them. These reasons make it possible that the coins described above are late Rāshtrakūṭa, or early Kalyāṇi Chālukya imitations of the Rāshtrakūṭa coins

Hultzsch<sup>5</sup> reads the legend *Māna* as *Malla* and suggests that it is a part of the legend *Trailōkyamalla*. But the legend *Māna* is clear and the form of *lla* on the coin figured by Hultzsch is different from *na* on the coins described here. Tentatively No. 3, may be assigned to Tailappa II or his son Satyāśraya and No. 4 to Satyāśraya or his successor, Vikramāditya V. Thus these and the following coins would make a continuous series of the Kalyāṇi Chālukya issues.

## YASŌVARMA

or

JAYASIMHA I (alias) JAGADĒKAMALLA.

Type A —Lion and Spear head.

5 A<sub>1</sub> 75. Wt 57·8, metal good

Obverse —Five lions obliterated by four superior punch marks.—

(1 & 2) Kannaḍa śrī

(3) Large spear head with dot below.

(4) Kannaḍa legend *ya ja*.

<sup>1</sup> Fleet Bombay Gaz Vol I, Part II, pp 339, 402 and 428

<sup>2</sup> Ibid p. 386

<sup>3</sup> Ibid

<sup>4</sup> Rapson Indian Coins

<sup>5</sup> Ind. Ant 1896, p. 321

Reverse :—Blank, with one small figure-less punch mark.

There was a Yaśōvarman *alias* Daśavarman who is mentioned in the Kauthem grant<sup>1</sup> as the brother of Satyāśraya. The weight of the coin is greater than the usual ones of Jagadēkamalla and nearer the weight of *para* coins, and the legend begins with *ya*. But the second letter *ja* brings in a doubt whether the legend is not reversed *Ja ya* (*simha*) a name by which Jagadēkamalla is known in many records. The spear head is also found on the latter's coins.

### Type B —Temple

6. A<sub>1</sub> 10 Wt. 69 grains, large, thin and fine, good gold

Obverse :—Nine punch marks the central punch has a large temple with a domed tower supported by pillars and surmounted by Vishnu's discus or Chakra. In front of the tower Kannada letter *śrī*. Between pillars two line Kannada legend

śrī Ja ga dē  
ka ma la

The eight smaller punches near the borders have alternately Kannada *śrī* and the king's name in two lines as above.

Reverse :—Blank

There can be little doubt that this specimen belongs to Jagadēkamalla I. The weight and temple type suggest that it was the prototype of the temple type attributed to the Telugu Chōlas. The weight shows the Vengi standard which is also seen on the East Chālukya coins to be about 66 to 67 grains.

### Type C —Lions and Kannada legend.

7. 57½ to 59 grains

Obverse :—Nine punch marks,—

5 representing a lion

2 the syllable *śrī*.

1 *Ja ya*

1 *De va*

Reverse :—Blank

Hultzsch<sup>2</sup> describes this specimen and attributes it to Jayasimha.

8. '65 Wt. 57

Five lions, etc, similar to 5, with Kannada legend.—

*Ja ga dē*

One specimen comes from Khāndēsh and another from Kōdūr in the Nellore district. This shows that No 8 was the standard type of the reign and was widely

<sup>1</sup> Fleet Bombay Gaz Vol I, Part II, p 434 All further references to Fleet are to this volume.

<sup>2</sup> Ind Ant, Vol XXV, p 322, No 29

used in the larger and central part of his Empire. The Khāndēsh specimen has a blank reverse, while the Kōdūr one has four punch marks —

1. Rude four-petalled lotus.
2. Similar, five-petalled
3. An eye with pupil.
4. Uncertain.

The Kōdūr coin is interesting because of the reverse punch marks.

### *TRAILŌKYAMALLA SŌMĒŚVARA I*

Type A — **Lions and Kannada legend.**

9 Similar to 8, with legends,

*Tṛē lō and Ma lla*

Hultzsch<sup>1</sup> figures one of 3 specimens and gives the weight as 58 grains.

Type B — **Spear head and Nagari legend. No lions.**

10. A<sub>1</sub> 7 Wt. 57.6 (or 57)

Obverse — Four punch marks only —

1 & 2. Very highly conventionalised Kannada *śrī*

3. Spear head (or crown?) with dot (or dotted line) in the middle and four dots to its right standing perhaps for a lotus.

4. Nāgarī legend —

*śrī Ja ga dē va.*

Reverse — Blank. On the following coins, the reverse is described only when there is anything noteworthy.

Some specimens come from the Central Provinces. This fact, the extreme conventionalisation of Kannada *Śrī*, the absence of the usual lions, and the similarity to the Yādava weight standard of 57 grs indicate that this type was issued in the northern province of Jagadēkamalla's empire, where perhaps he was also called Jagadēva. Bhīllama III Yādava, the king's sister's husband, was a Mahāsāmanta and governor of the northern province at this time<sup>2</sup>, which perhaps extended to the north and east of Khāndēsh.

### *GOVERNOR HOYSALA VINAYĀDITYA.*

11. A<sub>1</sub> Wt. 58.2

Similar. Five lions almost invisible, two *Śrī*-s and twice the Kannada legend

*U na ya*

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<sup>1</sup> Ind. Ant., Vol. XXV, p. 317, etc.

<sup>2</sup> Fleet p. 436

A looped line of dots below legend.

Prince Vijayāditya, the fourth son of the king Trailōkyamalla, calls himself in the epigraphs Mahārāja and Vengi Mandalēśvara <sup>1</sup> Vinayāditya of 680-696 A.D. is too early for this type. But the greatest probability is that this is a coin issued by the governor of Talkād and the Konkan, the Mahāmandalēśvara Hoysala Vinayāditya, (1047-1100) as the weight corresponds to the 59 grains standard of the Talkād Ganga 'Gajapati' type. Vinayāditya probably had also the name Udayāditya which his youngest grandson inherited from him.

### *SOMESWARA II, BHUVANAİKAMALLA.*

Type — **Lions, lotus and goad**

12. A1. '65. Wt 54 grains. From Kōdūr.

Obverse — 1-5 Four lotuses, one in each quarter and a fifth in the centre.

6-7 Two conventionalised Kannada *Śrī*-s and

8 One sun and moon with goad between them

9 One punch mark with the Kannada legend

Bhū va na

for Bhuvanaikamalla.

The Mysore collection has a specimen with a goad in place of sun and moon (S1C) and Lions perhaps regardant.

13 Specimen in the Madras Museum —

Obverse. — Similar, the central punch having elephant with sun and moon above.

The legends read 'Ba va na'

Such specimens have been found at Kondavīdu.

On other specimens, there are other legends and different kinds of deities in the central punch like Muralīdhara Krishna. Perhaps these are the provincial issues of the Chālukyas.

During the days of Trailōkyamalla Sōmēśvara I, the empire became weaker and his sons enjoyed partial independence as evidenced by No. 11. Each of them had perhaps his own especial device which he put in the centre of his coin. Sōmēśvara II had, perhaps, the special device, the lotus, Jayasimha III, the boar, and Vikrama VI, the lion. The reign of Sōmēśvara II was further weakened by the rebellion of his brothers and his coins show much degeneration from the usual standard of art. The weight was also reduced from 57 grains to 54 grains. A new device, the elephant goad or Kunta-āyudha, was introduced perhaps because the king's mother was a Ganga princess. One of the revolting governors who helped Vikrama and Jayasimha was the Yādava Seunachandra, to whom as a subordinate of Jayasimha Chālukya, No. 2 probably belongs.

<sup>1</sup> Ibid p 454

*PRINCE JAYASIMHA III, GOVERNOR OF TARDAVĀDI.*

Type.—**Lotuses and boar.**

14. 65 Wt 54.3 slightly concave  
 Seven punch marks.  
 1-4 Four lotus flowers, one in each quarter.  
 5 Two Śrī-s.  
 6 Kannada legend *ga ja*  
 7 Rude boar to left with sun, dagger and moon above.

Prince Jayasimha III had perhaps his grandfather's name Jagadēkamalla, the first two letters of which possibly appear reversed on the legend. The boar was perhaps his special crest while the lotuses were the symbols of his brother and king Sōmēśvara II. Jayasimha was governor of Tardavādi or Bijapur in 1064 and later under Vikrama he governed Banavāsī in 1076. The goad is absent perhaps because the prince's mother was different from Somesvara II's.

*VIKRAMĀDITYA VI PERMAḌI.*

TRIBHUVANAMALLA.

Type A.—**Lions and Kannada legend.**

- 15 A1 65. Wt 51 to 54.5  
 Obverse,—1-5 Five lions  
 6-7 Two Śrī-s  
 8 One goad or Kunta between Sun and Moon.  
 9 One Kannada legend

*Bhujā* (Bhujabala)

The title 'Bhujabala' is found among numerous dynasties and kings, and it was the common title of all the West Chālukyas and the special name of Bijjala Kalachurya. The presence of the lions instead of the lotuses does not allow these coins to be attributed to Sōmēśvara II and the weight which is 54.5 or less makes them subsequent to 1068. The great number of the coins and the attempted restoration of better art indicates a long and prosperous reign which could be only that of Vikramāditya VI who reigned for 50 years. It is not known whether the title 'Bhujabala' had any special connection with 'Bhujabalasvāmī' or Gōmatēśvara of the Jains, whose colossal image is standing at Sravana Belagola in the Mysore State.

## VIKRAMA VI AND BHŪLŌKAMALLA SŌMĒSVARA III.

16 A<sub>1</sub> 8 Wt 53.4

Obverse — Similar to No 15, but legend *Bhu ja ba* in Kannada, sometimes reversed

The reduced weight indicates that towards the latter part of his long reign, Vikrama had financial difficulties perhaps due to his wars with the Chōlas whose capital Kañchi he took <sup>1</sup> For some years, his brother Jayasimha III was crown prince or Yuvarāja and governed Banavāsī After Jayasimha's death, the king's son Sōmēśvara III Bhūlōkamalla was crown prince. No 16 would appear to belong to the period when this prince was practically regent for his father The old king appears to have retired in 1126, and perhaps lived on till 1133 when he is mentioned in an epigraph<sup>2</sup> However, the son kept up his father's era and name and it is difficult to decide by whom the coins weighing 53.4 grains were actually issued

Type B — Lions and Tamil legend.

17 A<sub>1</sub> 52.4 to 53.5

Similar to 16, but Tamil legend *Bhu ja ba*

sometimes reversed The goad is often absent

One specimen from Kōdūr has one punch mark like a goad which remains to be explained.

After conquering Kañchi, Vikrama VI stayed for a time in the Tamil country. Number 17 was perhaps issued by him or by his son about this period.

## JAGADĒKAMALLA II.

Type A — Goad and Tamil legend.

18. A<sub>1</sub>. 65 Wt 53.5 From Kōdūr

Similar to 17, but lions unrecognizably conventionalised and obliterated. Tamil legend '*Buṇaba*'. The goad becomes almost an arrow

19 A<sub>1</sub>. 55 Wt 52.8 (Presented to the British Museum by Elliot)

Nos 18 and 19 are attributed to Sōmēśvara III with hesitation, as he probably, like his father, imitated Vikrama

The Kōdūr finds <sup>3</sup> have a number of specimens which appear to be imitations of the issues of the Chālukya Emperors of Kalyāṇi by later dynasties Some specimens of this kind have been figured on pl XVIII of the Report of the Archaeological Department, Hyderabad, for the year 1925-26

<sup>1</sup> Fleet p 453

<sup>2</sup> Fleet p 447, note 1

<sup>3</sup> See report of the Kōdūr Finds by Krishna Sastri and the Third Oriental Conference Report, p 269.



*WEST CHĀLUKYA.*

RULER UNCERTAIN.

**20.** Ai. base. 9 Wt 53.5 grs cup-shaped<sup>1</sup>

Obverse —9 punch marks.

1-4 Conventionalised Śrī.

5-8 Solar mark

9 In centre Hanumān moving to right with right hand and tail lifted.

Reverse —Blank.

The specimen is perhaps of some Kadamba feudatory of the West Chālukyas. The weight indicates the time of Vikramāditya VI.

*TAILA III.*Type —**Lions and Goad. No legend.****21.** A1. 65. Wt 52.4. From the Satara District.

Similar to 16, but no lions and no legend. The goad is almost an arrow.

Bijjala Kalachurya rose to power under Perma Jagadēkamalla II and set aside Taila III in 1156. These nameless coins were perhaps issued when he was actually in power and the kings were powerless to proclaim their own names on the coins.

In 1156 Trailōkyamalla Nūrmadi Taila III retired to Banavāsī leaving Bijjala in possession of the capital. His son Tribhuvanamalla Vīra Sōmēśvara IV had little real power as the Kalachuryas were the real rulers over the Dakhan.

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<sup>1</sup> Smith I M C Pl XXX, No 4

## PART IV—MANUSCRIPTS.

## A NOTE ON PADMAPURÂNADA-TĪKU BY CHIKUPÂDHYÂYA

**Description** Padmapurânada-tīku is a palmleaf manuscript consisting of 212 leaves (length 11 inches, breadth 2", thickness 3") written in modern Kannada characters of the 19th century. It was found in the possession of Mr M S Ramaswami Iyengar, a Śrīvaishnava Brahman of the Village Muttageri in Dudda Hobli, Mandya Taluk, Mysore District. The manuscript is incomplete as it stops after the story of Rāmâyana in page 213. It has now been acquired by the Mysore Government Oriental Library.

**Author.** The author of the work is Chikupâdhyâya, a Brahman of the Śrīvaishnava sect, who flourished in the court of the king of Mysore named Chikka Dēva Râja Odeyar (1672-1704). He calls himself a *mantri* or minister of that king and refers to him in the beginning of the work<sup>1</sup>.

He has invoked Rāmānuja, the founder of the Viśishtādvaita school of philosophy, at the beginning of his work and in some other pages (pp 2, 136). He has also invoked Vêdântaguru who is the same as Venkatanātha, the Śrīvaishnava author of Sarvārthasiddhi and other philosophical works (p 2). Further two gurus Kadāmbi Singlāchārya and Kadāmbi Lakshmana Dêśikāchārya are invoked by him in pp 136 and 159 respectively. These were two teachers of the Śrīvaishnava sect. They are invoked by this author in his other works also. Chikupâdhyâya was also the author of several works in Kannada prose and poetry like Amarukaśataka, Kamalāchalamāhātmya, Vishnupurāna and Śukasaptati<sup>2</sup>. He is believed to be a Śrīvaishnava Brahman of the Hebbār sect.

**Contents** The work purports to be an abridgment in Kannada of the famous Sanskrit Purāna named Padmapurāna. The author has made only a selection from the work dealing mainly with episodes describing the dharma or duties of the Vaishnava sect. A great portion of the ms (pp 1-77) is taken up with the stories extolling the importance of bathing in the sacred place Prayāga in the month Māgha (January-February). Another portion of the work (pp 117-212) deals with the stories of the

<sup>1</sup> ಶ್ರೀ ನಾರೀ ಕುಚಕುಂಭ ಕುಂಕುಮ ರಜಃ ಪಂಕಾಂಕಿ ತೋರು ಸ್ಥಳ ನಂದ ಸಂದಾಯಕಂ ದೀನಾ ಭೀಷ್ಮ ಪಲ ಪ್ರದಂಕರಾಣದಿಂ ಶ್ರೀ ರಂಗಧಾಮೇಶ್ವರಂ ಕಾರುಣ್ಯಂ ದಳೆಪುತ್ರ ರಕ್ಷಿಸು ಗಜಸ್ತ್ರಂ ಚಿಕ್ಕದೇವೇಂದ್ರನಂ|| ಪದ್ಮಾರಮಣೀ ಸ್ತುತಿ ಹೃತ್ಪದ್ಮಂ ಚಿಕದೇವ ಮಂತ್ರಿ ಚಿಕುಪಾಧ್ಯಾಯಂ ಪದ್ಮ ಪುರಾಣದ ಟೀಕಂ| ಪದ್ಮಾಕ್ಷನ ನುತಿಸಿ ಕನ್ನಡದ ಎರಚಿಸಿದಂ |

<sup>2</sup> (See Kavicharite by Rao Bahadur R. Narasimhachar, Part II, p 467, for the other works of Chikupâdhyâya and his true name Lakshmiṇipati, his lineage, etc.).

several incarnations of Vishnu. Interspersed between them are found various topics dealt with which are sacred to the Vaishnavas such as the importance of Sâlagrâma (p 23), fasting on Ekâdasi (p 23), branding with the marks of discus and conch (p 88), wearing of ūrdhvapundra (vertical marks on the forehead) by the Vaishnavas (pp. 89, 91-3), the importance of the repetition of certain mantras (dvayamantra, ashtâkshari-mantṛa) and forbidding of performance of śrâddha on Ekâdasi days (129-130)

Following the Padmapurâna (Anandasrama edition) in Sanskrit, the writer explains the origin of Saiva works as due to Śiva who created such works to deceive Namuchi and other giants (asuras) who performed tapas and drove away Indra from heaven (pp. 131-2)

At the same time the author is not quite a bigoted Śrîvaishnava. In page 18, he praises the benefits accruing from the worship of Śiva either in the form of a crystal linga or earthen linga and says that people who repeated the sacred formula of Panchâkshari (Namaś śivâya) will never go to hell but remain in the world of Śiva (18) but no one should hate Vishnu (p 19)

The work is incomplete and stops in the middle of the story of Vishnu's incarnation as Râma (p. 213).

No date is given in the work to show when it was composed. It was probably written somewhere near 1691 when Vishnupurâna was translated (in an abridged form) by the author.<sup>1</sup>

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<sup>1</sup> Kavicharite, Part II, p 468

PART V.—INSCRIPTIONS.  
CHITALDRUG DISTRICT.  
DAVANGERE TALUK

1

Kôramanga grant of the 34th year of the reign of the Kadamba King Ravi-varma found in the possession of Nâdiga Basappa, lawyer, in Davangere Town.

3 plates 7 $\frac{3}{4}$ " × 3"

With a ring [and blank seal, Old Kannada characters and Sanskrit language (plate XXII).

ದಾವಣಗೆರೆಯಲ್ಲಿರುವ ವಕೀಲ್ ಮತ್ತು ರೆಪ್ರೆಸೆಂಟೇಟಿವ್ ಅಸೆಂಬ್ಲಿ ಮೆಂಬರಾದ ಶ್ರೀಯುತ ನಾಡಿಗ ಬಸಪ್ಪನವರು ಹಾಕಿದ್ದ ತಾಮ್ರ ಶಾಸನ.

- ಮೂರು ಹಲಗೆಗಳು, ಮುದ್ರೆಯಿಲ್ಲ ಉಂಗು.
- I (b) 1 ಸೂರ್ಯ್ಯಾಂಶುದ್ಯುತಿ ಪರಿಷ್ಕೃತಪಟ್ಟ ಜಾನಾಂ  
ಸಿದ್ದಮ್ 2. ದೇವಾನಾಮ್ ಕುಟ ಮಣಿಪ್ರಭಾಭಿಷಿಕ್ತಂ ಸವ್ಯ  
3. ಕೀರ್ತ್ಯಾ ದಿಗಂತರವ್ಯಾಪೀ ರಘುರಾಸೀನ್ಸರಾ  
ಭೂಪತಿಃ  
4. ತಸ್ಯಾಭೂತ ನಯಶ್ಚ್ರೀಮಾಘ್ಯಾನ್ತಿವರ್ಮಾ  
ಪರಾಕ್ರಮಃ||  
5. ಕದಮ್ಮಾ ವಃಲವಂಶಾದ್ರೇಮ್ಯುಲಿತಾಮಾಗತೋರ  
ವಾಂಶುಮಾನ್||  
6. ನೃಪಶಫಲನಕೀವಿಷ್ಣು ದ್ವೈತ್ಯಜಿಷ್ಣು ರಯಂಸ್ವಯಮ್  
7. ಸಾಮ್ರಾಜ್ಯೇನಂದ ಮಾನೋಪಿನಮಾಧ್ಯತಿಪರಂತಪಃ ಶ್ರೀರೇಷಾಮಯುತ್ಯನೃಪನಾಜರಾಜಃ||
- II. (a) 8. ನಮ್ಮದಂತಮ್ ಮಹೀ ಪ್ರೀತ್ಯಾ ಯಮಾಶ್ರಿತ್ಯಾಭಿನಂದತಿ ಕೌಸ್ತುಭಾಭಾರುಣಚ್ಛಾಯಂ ವಕ್ಷೋ  
ಲಕ್ಷ್ಮೀಹೇರೇರಿವ||  
9. ರವಾವಧಿಜಯನ್ತೀಯಂ ಸುರೇಂದ್ರನಗರೀಂ ಶ್ರಿಯಾ ಮೈಜಯನ್ತೀಚಲಚ್ಚಿತ್ರಮೈಜಯಂತೀವಿರಾಜತೆ||  
10. ರವೇರ್ಭುಜಾಬ್ಧದಾಸೀವ ಚಂದನಪ್ರೀತಮಾನಸಾ ತಥಾ ಶ್ರೀನ್ಮಾಭವತ್ಪ್ರೀತಾ ಮುರಾರೇ  
ರಪಿವಕ್ಷಸಿ||  
11. ವಿಶ್ವಾಪಸುಮತೀನಾಥನ್ನಾಧತೇ ನಯಕೋವಿದಮ  
ತಾಬ್ಧದಮ್||  
12. ಯಸ್ಯ ಮೂರ್ಧ್ನಾಸ್ವಯಂಲಕ್ಷ್ಮೀಹೇಮಕುಮ್ಭೋ  
ಶಬಲೈರ್ಜ್ವಲತಃ  
13. ರಘುಣಾಲಂಬಿತ್ತಾಮೀಳೀಕುಣ್ಡೋಗಿರಿರಥಾರ  
ಮಹೀಧರಃ  
14. ಧರ್ಮಾತ್ಮಂಹರಿದತ್ತೇನಸೋಯಂವಿಜ್ಞಾಪಿತೋ  
ಪ್ರತ್ಯಭಾಷತೆ||

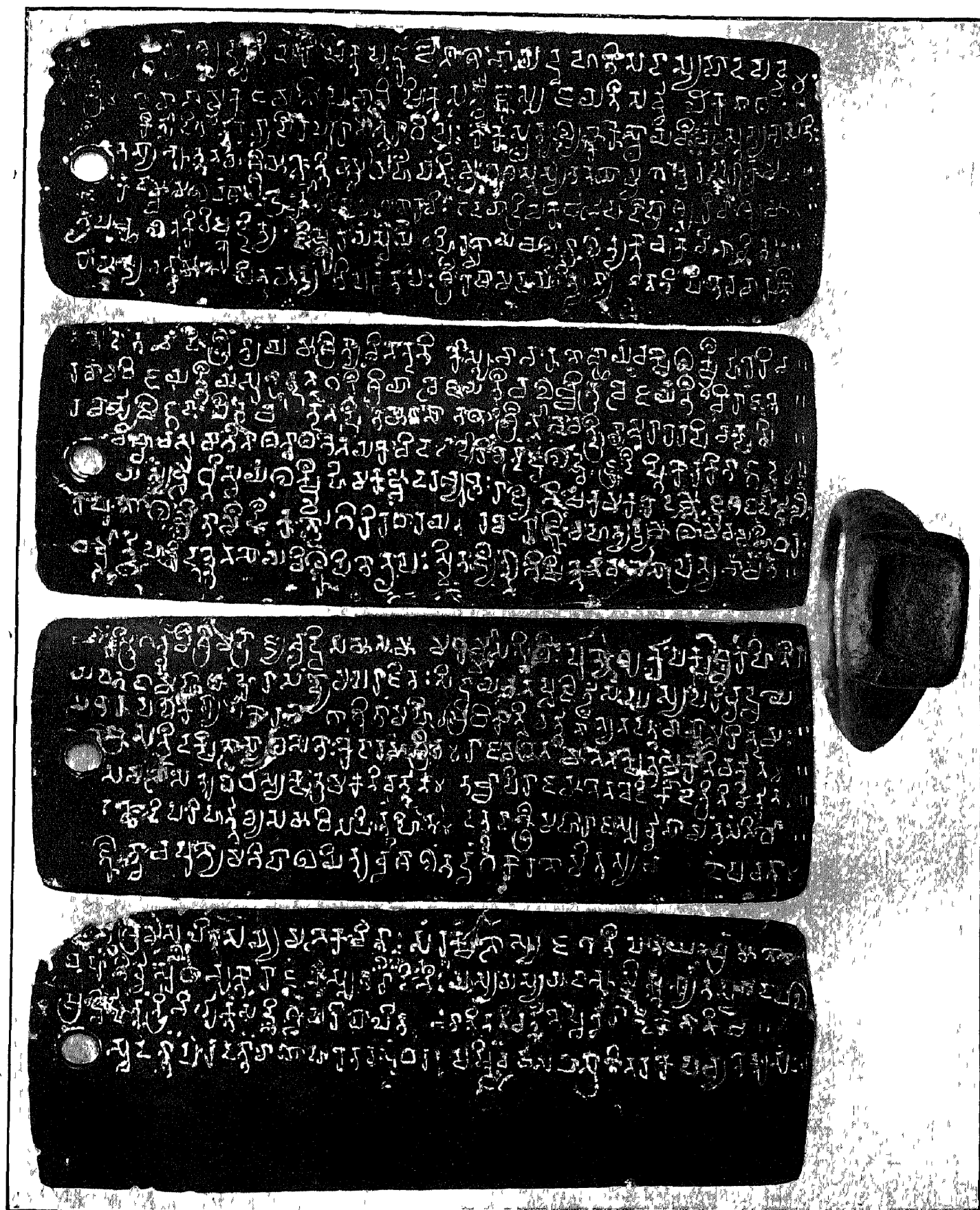
- II. (b) 15. ಚತುಸ್ತಿಂಶತ್ತಮಶ್ರೀಮದ್ರಾಜ್ಯವೃದ್ಧಿಸಮಾನಮಾ ಮಧುಮಾರ್ಗಸನ್ನಿಧಿಃ ಪುಣ್ಯಾಶುಕ್ಲ ಪಕ್ಷಶ್ಚ  
ರೋಹಿಣೀ||  
16. ಯದಾತದಾಮಹಾಬಾಹುರಾಸಂದ್ಯಾಮಪರಾಜಿತಃ ಸಿದ್ಧಾಯತನಪೂಜಾತ್ಥಂ ಸಂಘಸ್ಯ ಪರಿ  
ವೃದ್ಧಯಃ||  
17 ಸೇತೋರುಪಲಕಸ್ಯಾಪಿ ಕೋರಮಂಗಾಶ್ರಿತಾಮಹೀಮ್ ಅಧಿಕಾನ್ನಿವರ್ತನಾನ್ಯೇನ ದತ್ತವಾಂ  
ಸ್ವಾಮರಿನ್ದಮಃ||  
18. ಅಸನ್ನಿದಕ್ಷಿಣಸ್ಯಾಧ ಸೇತೋಃ ಕೇದಾರಮಾಶ್ರಿತಮ್ ರಾಜಮಾನೇನಮಾನೇನಕ್ಷೇತ್ರಮೇಕ  
ನಿವರ್ತನಮ್||  
19 ಸಮಣೇಸೇತುಬಂಧಸ್ಯಕ್ಷೇತ್ರಮೇಕನಿವರ್ತನಮ್ ತಚ್ಚಾಪಿರಾಜಮಾನೇನವೇಚಿಕಾಚಿತ್ರ ನಿವರ್ತನಮ್||  
20 ಉಷ್ಣಾದಿಪರಿಹರ್ತವ್ಯಸಮಾಧಿಸಹಿತಂಹಿತಮ್ ದತ್ತವಾಂಶ್ರೀಮಹಾರಾಜಸ್ವಪ್ನ ಸಾಮಂತಸಂನಿಧಾ||  
21 ಜ್ಞಾತ್ವಾಚಪುಣ್ಯಮಭಿಪಾಲಯಿತುರ್ವಿಶಾಲಂ ತದ್ಭಂಗಕಾರಣಮಿತಸ್ಯಚದೋಷವತ್ತಾಮ್

- III. (a) 22 . ವಿ ಶ್ರಮಸ್ವಲಿತಸಂಯಮನ್ಯೈಕಚಿತ್ತಾಃ ಸಂರಕ್ಷಣೇಸ್ಯಜಗತಿಪತಯಃಪ್ರಮಾಣಮ್  
23 ಬಹುಭಿರ್ವ್ಯಸುಧಾ ಭುಕ್ತಾ ರಾಜಭಿಃಸ್ವಗರಾದಿಭಿಃ ಯಸ್ಯಯಸ್ಯಯದಾಭಾಮಿಸ್ತಸ್ಯತಸ್ಯತದಾಫಲಂ  
24 ಅದ್ಭಿರ್ವೃತ್ತಂಶ್ರೀಭಿರ್ವೃತ್ತಂಸದ್ಭಿಶ್ಚಪರಿಪಾಲಿತಮ್ ಏತಾನಿನಿನಿವರ್ತಂತೆಪೂರ್ವರಾಜಕೃತಾನಿಚ||  
25 ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾಯೋಹರೇತವನುಂಧರಾ ಪ್ಷಪ್ತಿವರ್ಷಸಹಸ್ರಾಣಿ ನರಕೇಪಚ್ಯತೇತುನಃ||

- I (b) 1 ಸೂರ್ಯಾಶ್ರುತಿ ಪರಿಚಿತ್ತಪಕ್ಷಜಾನಾಂ ಶೋಭಾಂ ಯದ್ರಹತಿ ಸದಾಸ್ಯ ಪಾದಪದ್ಮಮ್ |  
ಸಿಂಧುಮ್ 2 ದೇವಾನಾ ಮ್ಮಕುಟಮಣಿಪ್ರಭಾಭಿವಿಕ್ತಂ ಸರ್ವ್ವಜ್ಞಸ್ಸ ಜಯತಿ ಸರ್ವ್ವಲೋಕನಾಥಃ ||  
3 ಕೀರ್ತ್ಯಾ ದಿಗಂತರವ್ಯಾಪಿ ರಘುರಾಸೀನರಾಧಿಪಃ ಕಾಕುಸ್ಥತುಲ್ಯಮ್ಕಾಕುಸ್ಥೋ<sup>1</sup> ಯವೀಯಾಂ ಸ್ತಸ್ಯ  
ಭೂಪತಿಃ  
4 ತಸ್ಯಾ ಭೂತನಯಶ್ರೀಮಾ ಜ್ಞಾನಿವರ್ಮಾ ಮಹೀಪತಿಃ  
ಮೃಗೇಶಸ್ತಸ್ಯ ತನಯೋ ಮೃಗೇಶ್ವರಪರಾಕ್ರಮಃ ||  
5 ಕದಂಬಾಮಲ ವಂಶಾಡ್ರೆಃ ಮೌಲಿತಾ ಮಾಗತೋ ರವಿಃ  
ಉದಯಾದ್ರಿ ಮಕುಟೇಪ<sup>2</sup> ದೀಪ್ರಾಂಶುರಿವಾಂಶುಮಾನ್ ||  
6 ನೃಪಶ್ಚಲನಕೀ<sup>3</sup> ವಿಷ್ಣು ಧೈತ್ಯಜಿಷ್ಣುರಯಸ್ವಯಂ  
ಹಿರಣ್ಯಮಯಚಲನ್ಮಾಲಂತ್ಯಕ್ತ್ವಾಚಕ್ರಂವಿಭಾವಿತಃ ||  
7 ಸಾಮ್ರಾಜ್ಯೇ ನಂದಮಾನೋಪಿ ನ ಮಾದ್ರತಿ ಪರಂತಪಃ  
ಶ್ರೀರೇಷಾ ಮದಯತ್ಯನ್ಯಾನತಿಪತಿವ ವಾಹುನಿ ||

- II (a) 8 ನರ್ಮದಂ ತಮ್ ಮಹೀ ಪ್ರೀತ್ಯಾ ಯಮಾಶ್ರಿತಾಭಿನಂದತಿ  
ಕೌಸ್ತುಭಾಭಾರಣಚ್ಚಾಯಂ ವಕ್ಷೋ ಲಕ್ಷ್ಮೀಹೇರೇರಿವ ||  
9 ರವಾವಧಿ ಜಯಂತೀಯಂ ಸುರೇಂದ್ರನಗರೀ ಶ್ರಿಯಾ  
ವೈಜಯಂತೀ ಚಲಚ್ಚಿತ್ರ ವೈಜಯಂತೀ ವಿರಾಜತೇ ||  
10 ರವೇರ್ಭುಜಾಙ್ಗದಾಸೀವಚಂದನಪ್ರೀತಮಾನಸಾ  
ತಥಾ ಶ್ರೀರ್ನಾಭಿವತ್ಪ್ರೀತಾ ಮುರಾರೇರಪಿ ವಕ್ಷಾಸಿ ||  
11 ವಿಶ್ವಾವಸುಮತೀ ನಾಥನಾಥತೇ ನಯಕೋವಿದಮ್  
ದ್ಯೌರಿವೇಂದ್ರಂ ಜ್ವಲದ್ವಜದೀಪ್ತಿಕೋರಕಿತಾಙ್ಗದಮ್ ||  
12 ಯಸ್ಯ ಮೂರ್ಧ್ನಿ ಸ್ವಯಂ ಲಕ್ಷ್ಮೀಹೇಮಕುಂಭೋದರಚ್ಯುತೈಃ

## COPPER-PLATE GRANT OF THE KADAMBA KING RAVIVARMA





- राज्याभिषेकमकरो दम्भोजशबलैर्जलैः ॥  
 13 रघुणालम्बितामीळी<sup>1</sup>कुण्डो गिरिरधारयत्  
 रवेराज्ञां वहत्यद्य मालामिव महीधरः  
 14 धर्मार्थं हरिदत्तेन सोयं विज्ञापितो नृपः  
 स्मितज्योत्स्नाभिषिक्तेन वचसा प्रत्यभाषत ॥  
 II (b) 15 चतुस्त्रिंशत्तमे श्रीमद्राज्यवृद्धिसमासमा  
 मधुर्मासस्तिथिः पुण्या शुक्लपक्षश्च रोहिणी ॥  
 16 यदा तदा महाबाहुरासंध्यामपराजितः  
 सिद्धायतन पूजार्थं संघस्य परिवृद्धये ॥  
 17 सेतोरुपलकस्यापि कोरमंगाश्रितां महीम्  
 अधिकान्निवर्त्तनान्येन दत्तवांस्वामारिन्दमः ॥  
 18 आसन्दी दक्षिणस्याथ सेतोः केदारमाश्रितम्  
 राजमानेन मानेन क्षेत्रमेक निवर्त्तनम् ॥  
 19 समणेसेतुबंधस्य क्षेत्रमेक निवर्त्तनम् ।  
 तच्चापि राजमानेन वेष्टिकौटे त्रिनिवर्त्तनम् ॥  
 20 उज्ज्वादिपारिहर्त्तव्ये समाधिसहितं हितम्  
 दत्तवांश्श्रीमहाराजस्सर्व्वसामंतसंनिधौ ॥  
 21 ज्ञात्वा च पुण्यमभिपालयितुर्व्विशालं  
 तद्भङ्गकारण मितस्य च दोषवत्ताम्  
 III (a) 22 . श्रमस्खलितसंय्यमनैकचित्ताः  
 संरक्षणेस्यजगतीपतयः प्रमाणम्  
 23 बहुभिर्व्वसुधाभुक्त्ताराजभिस्सगरादिभि  
 यस्ययस्य यदाभूमि स्तस्यतस्यतदाफलं  
 24 अद्भिर्दत्तत्रिभि भुक्तंसद्भिश्चपरिपालितम्  
 एतानिननिवर्त्ततेपूर्व्वराजकृतानिच ॥  
 25 स्वदत्तां परदत्तां वा योहरेत वसुंधरां  
 षष्टिवर्षसहस्राणि नरके पच्यतेतुसः ॥

### Transliteration

- I B. 1. Sûryâmsû-dyuti-parishikta-pankajânâm sôbhâm yad vahati sadâsya  
 pâda-padmanam  
 Siddham 2 dēvânâm makuta-manî-prabhâ-bhishiktam Sarvvajñas sa jayati  
 sarvva-lôka-nâthah<sup>1</sup>  
 3. kîrtyâ digantara-vyâpî Raghurâstn narâdhîpah Kakustha-tulyam  
 Kâkusthō yavîyâms tasya bhûpatih  
 4. tasyâ-bhût tanayaś śîmân Śântivarmâ mahîpatih Mrigêśas tasya  
 tanayô mrigêśvara-parâkramah<sup>1</sup>

<sup>1</sup> The stanza seems to be corrupt here. मीळी may be मौळी



- 5 Kadambâ-mala-vamśâdrêr mmaulitâm âgatô Ravih udayâdri makuta-têpa  
(?) dîprâmsûr ivâmśumân ||
6. nripas̄ chhalanakî Vishnur ddaitya jishnurayam svayam hiranmaya-  
chalan-mâlâm tyaktvâ chakram vibhâvitah ||
7. sâmrâjyê nandamânôpi na mâdyati paramtapah Śrîrêshâ madayaty  
anyân atipîtêva vârunî ||
- II A** 8. narminadam tanî mahî prîtyâ yam âsrityâ' bhinandati Kaustubhâ-  
bhârûna-chchâyam vakshô Lakshmir Harêriva ||
- 9 Ravâvadhî jayantiyam Surêndranagarim śrîyâ Vajayantî chalachchitra-  
vajayantî virâjate ||
- 10 Ravêr bhujânga-dâsîva chandana-prîta-imânasâ tathâ Śrîr nâbhavat  
prîtâ Murârêi api vakshasi ||
- 11 vîsvâ vasumatî-nâthan nâthatê nayakôvidam Dyaur ivêndram jvalad-  
vajra-dîpti-kôrakitângadam ||
12. yasya mûrdhni svayam Lakshmî hêma-kumbhâdara-chyutaih râjyâ-  
bhishêkam akarôd ambhōja-sabalair jalaih
13. Raghunâ' lambitâ Milî Kundô girî adhârayat Ravêr âjñâm vahatyadya  
mâlâm iva mahîdharah
- 14 dharmmârttham Hari dattêna sōyam vijñâpitô nripah smita-jyôtsnâ-  
bhishiktêna vachasâ pratyabhâshata ||
- II B** 15. chatustrîmśat-tamê srîmad râjyavriddhî-samâ samâ Madhur mmâsâs  
tithih punyâ Śukla-pakshaś cha Rôhinî ||
- 16 yadâ tadâ mahâ-bâhur Âsandyâm aparâjitah Siddhâyatana-pûjârtham  
sanghasya pari-vriddhaye ||
17. sêtôr upalakasyâpi Kôramangâśritâm mahim adhikân nivarttanânyêna  
dattavâm svâm arindamah ||
18. Âsandî-dakshinasyâtha sêtoh kêdâram âsritam râjamânêna mânêna  
kshêtram êka-nivarttanam ||
- 19 Samane sêtu-bandhasya kshêtramêka-nivarttanam tachchâpi râjamâ-  
nêna Vêtikaute tri-nivarttanam ||
20. uñchhâdî pari-harttavye samâdhi-sahitam hitam dattavâm śrî-mahâ-  
râjas sarvva-sâmantasamnîdhau ||
21. jñâtvâ cha punyam abhi-pâlayitur vvisâlam tadbhanga-kârana-mîtasya  
cha dôshavattâm
- II A.** 22. . . . . śrama-skhalita-samyamanaika- chittâh sam-rakshane  
'sya jagatî-patayah pramânam
23. bahubhir vvasudhâ bhuktâ râjabhis Sagarâdibhih yasya yasya yadâ  
bhûmis tasya tasya tadâ phalam
24. adbhir ddattam tribhir bhuktam sadbhis cha pari-pâlitaîm êtânî na  
nivarttante pûrvva-râja-kritânî cha ||

25. sva-dattâm para-dattâm vâ yô harêta vasumâharâ shashti-varsha-sahasrâni narake pachyate tu sah ||

*Translation.*

Victorious is the All-knowing (sarvajña) Lord of all the worlds (sarva-lôka-nâtha) whose lotus-like feet bathed by the rays of the  
**Siddham** gems in the diadems of the gods appear beautiful like  
 the lotus flowers covered by the rays of the sun.

Raghu was a king whose fame extended to the ends of the quarters. His younger brother was Kâkustha who was an equal of Râma

His son was the auspicious king Śântivarma Mrigêsa was his son with the prowess of a lion.

(King) Ravi occupied the highest peak on the mountain of the spotless Kadamba race like the sun shining on the top of the Udaya Mountain

The king is himself Vishnu, in disguise, conqueror of wicked men (daitya), who has appeared giving up his discus with its golden circle of rays <sup>1</sup>

Although delighting in his kingdom the good king is never swayed by pride. His wealth would fill others with intoxication like wine drunk to excess.

The earth lovingly supporting herself on this clever king is full of joy like Lakshmi abiding in the chest of Vishnu looking red on account of the rays of the gem Kaustubha.

The City Vaijayantî under the king Ravi with its beautiful garlands ever stiring, surpasses in splendour even the capital of Dêvendra (Amarâvatî).

The Goddess of Wealth dwelling even in the breast of Vishnu did not feel so pleased as she does while remaining as a slave of the arms of Ravi and enjoying the fragrance of the sandal paste thereon

The Universe has as her lord this king well-versed in polity like the Svarga having as her master Indra whose armlets are dazzling with light on account of the splendour of the thunderbolt (Vajra). On his head the goddess Lakshmi showered water of variegated hues due to the lotuses (in her hand) from golden pots to confer sovereignty

The hill Mîlî Kunda bore Raghu who stuck to it. Now the same hill (hill) bears the orders of king Ravi like a garland

This king requested by Haridatta for making a charity replied with words full of the splendour of the moonshine of his smile.

In the 34th year of his prosperous reign, in the month Madhu (Chaitra) on a holy tithi in the bright fortnight and the constellation Rôhini, this big-armed invincible king gave in Âsandi for worship being conducted in the temple of the

<sup>1</sup> It is also possible that mâlam is a mistake for mâlî and the phrase means possessing a golden necklace ever stiring

Siddhas (*siddhāyatana-pūjārtham*) and for the prosperity of the Sangha, additional *nivartanas* of land of his own belonging to the Rock of Sêtu (embankment) in the land of Kôramanga—one *nivartana* of land according to the royal measure (*râjamâna*), belonging to the wet fields (kêdâra) of sêtu to the south of Âsandi one *nivartana* of land in the embankment of Samana, altogether three *nivartanas* of *vêtikaute* according to the royal measure.<sup>1</sup>

The king granted (the above) in the presence of all his vassals (*sâmantas*) that it may be enjoyed with the right of *samâdhi* and free from *uñchha* (gleaning-tax), etc .

The rulers of earth whose mind is devoted to control of passions will be responsible for protecting this knowing the great merit that would accrue by maintaining the charity and the sinfulness of violating it.

The earth has been enjoyed by several kings like Sagara. To whomsoever the land belongs at any time comes the fruit thereof (*viz* , the merit of the gift of land).

That which has been given away with the pouring of water or has been enjoyed by three generations in succession or protected by righteous men or granted by previous kings will never be violated

He who confiscates land given by himself or by others will be boiled in hell for sixty thousand years.

### Note

The grant consists of three plates connected by a ring and seal but this seal is blank and bears no device. The ring was not cut at

**Description of the Grant** the time the plates were received They were brought to the Archæological Office by Mr Nadiga Basappa, a lawyer at Dâvanagere in the Chitaldrug District It is said that they were discovered buried in earth while ploughing his lands The plates are rather thin and measure  $7\frac{3}{4}'' \times 3''$  The edges are not neatly filed and are rough and uneven in some parts. The front side of the first plate is blank and so also the back side of the last plate. The front side of the last plate (III plate) is not fully inscribed, the record ending above the middle of the page Each page has seven lines of writing and each line has nearly 30 letters in it There are many spots on the surface probably due to the plates having been buried in the earth for a long period.

The letters are of the old Kannada type belonging to the end of the 5th century or beginning of 6th century. The letters are

### Paleography

small and are generally well-formed. The test letters kha ja, ba, bha, ya, etc , all seem to belong to the early

<sup>1</sup> Nivartana, a measure of land is also met with in the Halasi Plates The meaning of *vêtikaute* is not clear .

times to which they are assigned. The word *siddham* is written to the left of line 2. Here and there the letters are not well carved and cannot be clearly made out. See the letters at the beginning of line 15. The letter *u* in line 20 is not clear. The upper edge of the third plate is so much broken at the left top corner that two letters at the beginning of the first line are lost. The paleography generally resembles that of the Halsi plates<sup>1</sup>.

Owing partly to paleography and partly to the obscurity of the language, some words in the text are not fully intelligible. They will be pointed out under translation.

The language of the grant is Sanskrit throughout and consists mostly of Anushtup verses except the first stanza (in lines 1 and 2) and the imprecatory stanza in lines 21 and 22 which are in Praharshinî and Vasantatilakâ metres.

The words are generally well-chosen and full of metaphor, but here and there the meaning is far from clear.

The inscription records a grant of land made by the Kadamba King Ravivarman, son of Mrigêsha, who was the son Śântivarman, son of Kākustha younger brother of Raghu. The king is said to have made this gift at the instance of one Haridatta. Nothing more is said about this Haridatta. He corresponds to Kumâradatta of the Halsi plates. This grant is said to have been made in the 34th regnal year of the king. Neither the cyclic year is named nor is it computed in the sâka era. The name of the month, Chaitra and the constellation current on the tithi and the fortnight are given. Even the tithi is not named. It is merely called holy (*punya*) and probably indicates the full-moon day which is a *parvadinâ* in the bright half of a lunar month. The lands granted are said to be situated near Koramanga, Samana and Âsandî. Koramanga is probably the same as Kôramangala, a village situated about eight miles from Hassan and about 40 miles from Âsandî. Âsandî is a village in the Kadur Taluk of Kadur District near Ajampur, and Âsandî or Âsandî-nâdu or the province of Âsandî is often referred to in inscriptions<sup>2</sup>. The extent of the lands granted seems to be three nivartanas, though here again the half-verse in line 19 describing the grant of land is very corrupt and the meaning is not clear. The exact position of Samana is not known.

The object of the grant is said to be offering service in "Siddhâyatana" and the prosperity of "Samgha". The *Samgha* here probably denotes a Jaina assembly and *siddhâyatana* might mean a house for the siddhas, *viz.*, a place for habitation for a certain order of Jaina teachers, the holy men among them being arranged among the categories of Arhats, Siddhas, Upâdhyâyas and Sâdhus. The invocatory

<sup>1</sup> Ind Ant Vol VI, pp 22-32

<sup>2</sup> See E C VI, Kadur 145

stanza, it may be noticed, is addressed to Sarvajña, the lord of the three Worlds. Both Buddha and Jina are known as sarvajñas. But from the other references in the grant, i.e., Siddhâyatana, and the occurrence of the word *siddham* at the beginning of the grant and the analogy of the Halsi grants issued by the same king the present grant seems to have been made for the benefit of the Jaina community

The genealogy of the Kadamba King Ravivarma given here resembles that of the Halsi plates of Bhânuvarma<sup>1</sup>. There is nothing new in the present plates about his genealogy. Kākusthavarma is here called the younger brother of Raghu as in the Tâlgunda Pillar Inscription<sup>2</sup>. He is called Yuvarâja in the Halsi plate I<sup>3</sup>. The present grant shows that the dominions of the Kadamba kings extended to Âsandi in Kadur District and probably included Kōravangala in the Hassan District in the reign of Ravivarma and that Jainism was prevalent in these regions

The grant belongs to the 34th year of the reign of Ravivarma while the Sirsi plates<sup>4</sup> belong to the 35th year of his reign. Ravivarma has been assigned the date 500-537 A. D. by Jouveau Dubreuil<sup>5</sup> and 497-537 by Moraes<sup>6</sup>. The present plates may therefore belong to about 530-3 A. D.

It is difficult to ascertain whether Kundagiri or Mîligundagiri was the former capital of Raghu as later Vajayantî or Banavasî was the capital of Kākustha. But we cannot be certain about the letters *mîli* before *Kundo* in line 13.

The present grant unlike the Halsi grants is in verse. There are three imprecatory verses at the end, the last two of which are common to many grants but the first is new

Two unfamiliar terms *uñchha* and *samādhi* are referred to in the grant; *uñchha* or gleanings-tax is a tax on the persons who pick up grain left in threshing floors. The meaning of *samādhi* is not clear. Perhaps it may mean storing up of grain or it might be interpreted as the right of mortgage.

<sup>1</sup> Ind. And, Vol VI, p. 28

<sup>2</sup> Ep. Car. VII, Shikarpur 176.

<sup>3</sup> Int. Ant. Vol. VI, p. 23

<sup>4</sup> Ep. Ind. XVI, p. 268

<sup>5</sup> Jouveau Dubreuil's Ancient History of the Deccan, p. 95.

<sup>6</sup> Moraes' Kadamba-kula, p. 15

## KADUR DISTRICT.

SRINGERI JAGHIR.

2

At the village Śringēri, on a slab set up to the north of the Ganapati Vāgīśvari temple.

Size  $5\frac{1}{2}' \times 2\frac{3}{4}'$  Kannada language and characters

ಶೃಂಗೇರಿಯಲ್ಲಿ ಗಣಪತಿ ವಾಗೀಶ್ವರಿ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 5' 6"  $\times$  2' 9"

- 1 ವಿದ್ಯಾತೀರ್ಥ ಯತೀಂದ್ರೋಯಮತಿಶೇತೆ ದಿವಾಕರಂ ತಮೋಹರ
- 2 ತಿ ಯತ್ಪಂಸಾಮಂತರ್ಬ್ಹುಷಿರಹರ್ಷಿತಂ || ಸ್ವಸ್ತಿ ಶ್ರೀಮತುಜಯಾಭ್ಯು
- 3 ದಯ ಶಕವರುಷ ೧೨೭೭ ಮಂನ್ಮಥ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಶು ೧ ಮಂಗಳವಾರ
- 4 ದಲು ಶ್ರೀಮಂನ್ಮಹಾಮಂಡಲೇಶ್ವರಂ ಅರಿಯಾವಿಭಾಡ ಭಾಷಗೆ ತಪ್ಪುವ
- 5 ರಾಯರಗಂಡ ಉಭಯ ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀ ವೀರಬುಕಂಠೋಡೆಯರು
- 6 ಸಿಂಗೇರಿಗೆ ಬಂದು ಶ್ರೀ ವಿದ್ಯಾತೀರ್ಥ ಶ್ರೀಪದಂಗಳ ದರುಶನವ ಮಾಡಿದಲ್ಲಿ ಆ ಮರದ ಪ
- 7 ರಿಚರಿಯಕ್ಕೆ ಊ ಯತಿಗಳ ಭಿಕ್ಷೆಗೆ ಊ ಎಂದೆಂದೂ ನಡವಹಾಂಗೆ ಧಾರಾಪೂರ್ವಕ
- 8 ವಾಗಿಕೂಟ ಗ ೩೦೦ ಟ ಸ್ಥಳಕ್ಕೆ ಶಲವಾಗಿ ಸಾತಳಿಗನಾಡೊಳಗಣ ಕೆಲುವಳ್ಳಿಗ್ರಾಮಂ
- 9 ಗಳಲಿ ಪೂರ್ವದತ್ತಿಯಾಗಿಯಿದ್ದ ದೇವಸ್ಥಾನಕ್ಕೆ ಸ್ವ ಕಳೆದು ತೆಂಗನತೆಲುಗೂ
- 10 ಡಿ ಮರಕ್ಕೆ ತೆಲುಗ ಗ ೨೪೦ ಅಕ್ಷರದಲಿ ಯಿನ್ನೂ ಟ ನಾಲ್ವತ್ತು ಯಿನ್ನು ಉಳಿದ ಗ
- 11 ಗ ೬೦ಕ್ಕೆ ಕೊಟ್ಟ ಸ್ಥಳ ಕಿಂಕುಂದ ನಾಡೊಳಗಣ ಹರವರಿಗಳೆರಡು ಆದ .
- 12 ಗಿಳಿಕಲ್ಲು ಇಕ್ಕುವ ಭತ್ತನ ೪೪೦ ಮೇಲು ಮೊನ್ನುಗ ೪ ಬೋಳೂರು ಇಕ್ಕುವ ಭ .
- 13 ಡಿಸ ೧೦೦ ಮೇಲು ಮೊನ್ನುಗ ೨ ಪ ೬ ಅನ್ನು ಗ ೩೦೦ಕ್ಕೆ ಉಳ್ಳ ಸ್ಥಳಂಗಳಿ . .
- 14 ಹಿಂಗಿಸಿ ಧರ್ಮ ಆ ಚಂದ್ರಾಕ್ಷ ಸ್ಥಾಯಾಗಿ ನಡವಂತಾಗಿ ಕುಳವಕಡಿದು ಕೊಟ್ಟರು
15. ಕೆಲುವಳ್ಳಿಯ ಗ್ರಾಮಂಗಳಲಿ ಪೂರ್ವದತ್ತಿಯ ಕಳೆದು ಆ ನಾಡವರು ಬರಸಿದ ಮೊ
- 16 ದಲಕುಳಗೆ ೬೮ ಪ ೨ಗೆ ವಿವರ ಮಾಡಲು ಗ ೧೩ ಹೆಬಸೆ ಗ ೩ ಕಂಮುಕವಳ್ಳಿಗೆ
17. ಗೊಳಗೋಡು ಗ ೧೦ ಪ ೩ ಕೆಲುವಳ್ಳಿಗೆ ೩ ಪ ೩ ಉಳವೆಗೆ ೪ ಹೊಸಸೊಪ ಗ ೪ ಹಳುಗಲು
18. ಗ ೩ ಪ ೩ ಸಿಂಡವಳಿ ಗ ೧೦ ಪ ೨ ಚಿದ್ರವಳ್ಳಿ ಗ ೧೨ ತೆಂಗನತೆಲು ಗ ೩ ರಂನ ಹೊನ್ನಾಟು
- 19 ಹವಿನಮೋಡಿ || ತೆಂಗನ ತೆಲುಗ ೩ ಕಂವರಾಹ ಗ ೧೨ ಉಳಿದ ಗ ೬೫ ಪ ೨ ಕಂ ಗ ೧ಕ್ಕೆ ಮೂ
- 20 ಟುವರೆಯೂ ಬೇಳೆಯ ಹೆದಿಕೆಯಲೆಕ್ಕದಿ ಗ ೬೫ ಪ ೨ ಕಂವರಾಹ ಗ ೨೨೮ ಪ ೨ ಅನ್ನು
21. ತಂನ ಮೊದಲಕುಳ ಗ ೬೮ ಪ ೨ ಕಂ ತೆಂಗನ ತೆಲುಗೋಡಿ ವರಾಹ ಗ ೨೪೦ ಪ ೨ ಸರಿ ಮಂಗಳ ಶ್ರೀ
- 22 ಕೆಲ್ಲನಾಡಲ್ಲಿ ಪೂರ್ವದತ್ತಿಯ ಕಳೆದು ಆ ನಾಡವರು ಬರಸಿದ ಮೊದಲಕುಳಕ್ಕೆ ವಿವರ ಹೊಂ
23. ನ್ನ ಹೊಳೆ ಗ ೧೧ ಅಂಬೂರುಗೆ ೪ ಪ ೨ ಹೆಮ್ಮಾನಿ ಮೇಲು ಬೆಳಂದೂರು ಗ ೬ ಪ ೨ ಕೆಳಬೆಳಂ
24. ದೂರು ಗ ೨ ಪ ೩ ಕಾನಗೋಡು ಸುಳ್ಳಿಗೋಡು ಪ ೨ ಬೊಬ್ಬೆ ಗ ೭ ಹಳಕ ಗ ೨ ಪ ೩ ಅನ್ನು ಹೆಮ್ಮಾನಿಯ
- 25 ಭಾಗಿ ಗ ೩೪ ಕಂಮಾನ್ಯ ಪ ೮ ನುಳಿವಿಗೆ ೩೩ ಪ ೨ ಹೆಬಸೆ ಗ ೬ ಬೊಳಗುಡೆ ತೊಟವಳ್ಳಿ ಗ ೩ ಹರವರಿ
- 26 ಗ ೮ ಬೆಳ್ಳೂರು ಗ ೧೩ ಪ ೮ ಅನ್ನು ಹೆಬಸೆಯ ಭಾಗಿ ಗ ೩೩ ಪ ೨ ಉಭಯ ಊಗ ೬೬ ಪ ೪
27. ಕಂ ಗ ೧ಕ್ಕೆ ಗ ೫ ಪ ೪ ಹೆದಿಕೆಯಲೆಕ್ಕದ ವರಾಹ ಗ ೩೬೦ ಸಹಿ ಮಂಗಳಮಹಾ ಶ್ರೀ

*Transliteration.*

- 1 Vidyâtîrtha-yatîndrôyam atisêtê Divâkaram tamô hara-
- 2 ti yat pumsâm antar bbahir aharn nîsam || svasti śrîmatu jayâbhyu-
- 3 daya śaka varusha 1277 Manmatha-samvatsarâda Phâlguna śu 1 Mam-
- galavâra-
- 4 dalu śrîman mahâmamâdalêśvaram ari-râya-vibhâda bhâshege-tappuva-
5. râyara-ganda ubhaya-samudrâdhipatî śrî Vîra Bukannodeyaru
6. Singêrige bandu śrî Vidyâtîrtha-śrî-pâdangala daruśanava mâdîdallî â
- mathada pa-
7. uichariyakkeû yatigala bhikshegeû endendû nadava hânge dhârâ-pûrvvaka-
- 8 vâgi kotta ga 300 ra sthalakke śalavâgi Sâtalige-nâdolagana Keluvalli-
- grâmam-
9. galalî pûrvva-dattiyâgi yidda dêvassu brahmassa kaledu tengana-teru-gû-
- 10 dî mathakke teruva ga 240 akshâradalî yimnnûra nâlvattu yinnu ulîda ga
- 11 ga 60 kke kotta sthala Kimkunda-nâdolagana haravarigal eradu ada
- 12 Gîlikallu ikkuva bhatta sa 440 mêlu-vomnnu ga 4 Bôlûru ikkuva bha . .
13. dî sa 110 mêlu-vonnu ga 2 pa 6 amntu ga 300 kke ulla sthalamgalî. . . .
14. hingisî dhamrmma âchandrârkkâ-sthâ-yyâgi nadavantâgi kulava kaḍidu
- kottaru
- 15 Keluvalliya grâmamgalalî pûrvva-dattiya kaladu â nâdavaru barasîda mo-
- 16 dala kula ga 68 pa 2 ge vivara Madavu ga 13 Hebase ga 3 Kammaravalli
- ga
17. Goligôdu ga 10 pa 3 Keluvalli ga 3 pa 3 Ulave ga 4 Hosakopa ga 4
- Halugalu
18. ga 3 pa 3 Sindavalî ga 10 pa 2 Chidruvalli ga 12 Tengana-teru ga 3 ranna
- homnâru
19. Havinamôdî ? || Tengina-teru ga 3 kam varâha ga 12 ulîda ga 65 pa 2 kam
- ga 1 kke mû-
20. ru vaieyû bêleya hadîkeya lekkadî ga 65 pa 2 kam varâha ga 228 pa 2
- amntu
21. tamna modala kula ga 68 pa 2 kam Tengana-tera gûdî varâha ga 240 pa 2
- sai mangala śrî
- 22 Kellanâdallî pûrva-dattiya kaladu â nâdavaru barasîda modala kulakke
- vivara Hom-
- 23 nnahole ga 11 Ambalûru ga 4 pa 2 Hemmânî Mêlu Belandûru ga 6 pa 2
- Kela Belan-
- 24 dûru ga 2 pa 3 Kânagôdu Sulligôdu pa 2 Bobbe ga 7 Halaka ga 2 pa 3
- amntu Hemmânîya

25. bhâgi ga 34 kam mânya pa 8 nuliye ga 33 pa 2 Hebase ga 9 Bolagude  
Toravalli ga 3 Haravari
26. ga 8 Bellûru ga 13 pa 2 amntu Hebaseya bhâgi ga 33 pa 2 ubhaya û  
ga 66 pa 4
27. kam ga 1 kke ga 5 pa 4 hadikeya lekkade varâha ga 360 sahi mangala  
mahâ shrî

*Translation*

**LL 1-2.**

Vidyâtîrtha, the lord of ascetics surpasses the sun as he removes both the internal and external darkness of men both day and night.

**LL 3-14.**

Be it well During the auspicious and prosperous Śaka year 1277 being the year Manmatha, in the month of Phālguna, on the 1st lunar day of the bright half corresponding to Tuesday —

The illustrious mahâmandalêsvara, champion over hostile kings, vanquisher of kings who break their word, lord of both the oceans (eastern and western), Vîra Bukannodeyar, on the occasion of a visit to Vidyâtîrtha-śrîpâda at Śringêri made a grant with pouring of water of lands of the revenue value of 300 gadyânas in order to provide for ever for the livelihood of the servants of the matha and for the *bhikshe* (food) of the ascetics.

Of these, the village Keluvalli (and its hamlets?) in Sâtaligenâdu would bring to the matt annual revenue of 240 gadyânas excluding grants previously made to Brahmans and gods but including a duty on cocoanuts (*tengina-teru*). For the remaining 60 gadyânas, were given the two villages Haravari and Gîlikallu in Kinkundanâdu yielding annually 440 salages of paddy and 4 gadyânas in cash (*mêlu-honnu*) and the village Bôlûru (in the same Kinkundnâd) yielding 110 salages of paddy and 2 gadyânas and 6 panas in cash Thus the lands bringing a total revenue of 300 gadyânas have been separated? (*kulava kadidu*) and given away as charity to last as long as the moon and sun endure. ..

In the villages of Keluvalli, the following are the details for 68 gadyânas and 2 panas being the original tax or dues (modala kula) as entered into accounts by the people of the nâd after deducting grants formerly made Madavu (village original tax) 13 gadyânas, Hebase, 3 gadyânas, Kammaravalli . . . . . Goligôdu, 10 gadyânas and 3 panas, Keluvalli, 3 gadyânas and 3 panas, Ulave and Hosakoppa 4 gadyânas each, Halugalu, 3 gadyânas and 3 panas, Sindavali 10 gadyânas and 2 panas; Chidruvalli, 12 gadyânas, and cocoanut tax (*tengina-teru*) 3 gadyânas, This cocoanut tax originally amounted to 3 varahas tax (modala-kula) . . . . . and has now become equivalent to (risen to) 12 varahas balance of the former tax 65 varahas and 2 panas multiplied by  $3\frac{1}{2}$  varahas and 1 bêle becomes equivalent to 228 varahas and 2 panas Thus, the original tax of 68



gadyânas and 2 panas with cocoanut tax now amounts to 240 gadyânas and 2 panas. Good fortune.

#### LL. 22-27.

Details of the former dues (modala-kula) in Kellanâdu after deducting previous grants as entered into accounts by the people of the nâd Honnahole (should pay) 11 gadyânas. Ambalûru 4 gadyânas and 2 panas, Hemmânî Mêlu Belandûru 6 gadyânas and 2 panas, Kela Belandûru, 2 gadyânas and 3 panas, Kânagôdu Sulligodu, 2 panas, Bobbe, 7 gadyânas, Halaka, gadyânas 2, panas 3, All together out of 34 gadyânas of Hemmânî division, deducting 8 panas there remains the balance of 33 gadyânas and 2 panas Hebase, gadyânas 9, Haravari 8, gadyânas; Bolagude Toravalli, gadyânas 3, Bellûru, 13 gadyânas, 2 panas Altogether for Hebase division (original tax amounted to) 33 gadyânas and 2 panas Total for both divisions (original tax) 66 gadyânas and 4 panas multiplying this at the rate of 5 gadyânas and 4 panas per each gadyâna (hadike), the sum (present tax) amounts to 360 gadyânas Good Fortune.

#### Note

This and the succeeding records have been noticed by Rao Bahadur R. Narasimachar in the Mysore Archæological Report for 1916. The full texts of the inscriptions were not available to scholars either in Kannada characters or in Roman script or a full translation. These wants have now been supplied wherever necessary Also full notes based on up-to-date information available regarding the early Vijayanagar Kings and the Sringeri Matt gurus so far as relates to these records are also given in the present Report. The dates of the inscriptions are verified with reference to Svami Kannu Pillay's Ephemeris and their English equivalents given and irregularities if any discussed fully.

The present record is of importance as it refers to a visit paid by the Vijayanagar King Vîra Bukkannodeyar (Bukka I) to the ascetic Vidyâtîrtha at Śringêri in 1356 The date is equivalent to Tuesday 2nd February A. D. 1356 and is perfectly regular There is only one inscription previous to this referring to Vidyâtîrtha, viz E. C. VI, Śringêri 1, another stone inscription at Śringêri dated S' 1268 Pārthiva Phal ba 1 Gu (Thursday 9th March 1346 A. D. taking S' 1267 Pārthiva) In that record we learn that Harihara I with his brothers and Aliya Ballappa Dannâyaka and Kumâra Sôvanna Vodeya granted certain villages of Kelanâdu in Sântalge-nâdu to Bhârati-tîrtha-śrîpâda, his disciples and attendants for their maintenance at the holy place Sringeri (Śingêriya-tîrtha-vâsadalū anushtâna-mâdikondahadakke) No mention is made of Vidyâtîrtha in this connection. There is a stanza at the beginning of the inscription in praise of Vidyâtîrtha (Vidyâtîrthâya guravê parasmai tējase namah yasya nâmgîkita-

snêha-daśâ-hanih kadâcha na) which has been translated as "Obeisance to Vidyâtîrthaguru, with his form of celestial glory, whose friendship gained is never lost" (P 92 of translations Vol VI, E C.)

The present record which is also a lithic epigraph contains a stanza in praise of Vidyâtîrtha and further registers the gift of certain villages of the rental value of 300 varahas by the king for the attendants of the matt and the maintenance of ascetics at the Śringêri Mutt on the occasion of the visit of the King Bukka I to Vidyâtîrtha-śrî-pâda at Śringêri. It is therefore certain that Vidyâtîrtha was alive in 1356 and that he was the head of the Śringêri Matt at the time. Why was the grant made for the Śringêri Matt in 1346 not made in the name of Vidyâtîrtha? Why was it made for the maintenance of Bhâratîrthâ and his attendants etc., at Śringêri Matt? Lastly why was Bhâratîrthâ not referred to in the present grant of 1356 when we know (see No 33 of the present Report) that he was alive at that date and was connected with Śringêri Matt? We can only surmise that Vidyâtîrtha and Bhâratîrthâ were both alive in the reign of Harihara I and Bukka I and that they were both respected by the above kings and that they jointly managed the Matt at Śringêri each acting during the absence of the other, the younger *viz* Bhâratîrthâ being subordinate to the elder *viz* Vidyâtîrtha. Vidyâtîrtha must have been absent elsewhere in 1346 as Harihara I made a gift of lands to Bhâratîrthâ and his disciples at Śringêri. At the same time that Vidyâtîrtha was the senior guru at Śringêri and was held in high reverence by the king Harihara I and his brothers is shown by the invocatory stanza at the beginning of the record. The present inscription of 1356 shows that Bukka I also had a high regard for Vidyâtîrtha as he came all the way to Śringêri to visit the guru. Bhâratîrthâ was either absent from Śringêri on this date or more probably he is not referred to in the record as the senior guru Vidyâtîrtha himself was present in Śringêri. That Vidyâtîrtha was highly revered by king Bukka I is also found in the Hebbasûr copper plate (kshônim sâgara-mêkhalâm sa kalayan bhrûbhanga-mâtrê sthithâm Vidyâtîrthamunêh kripâmbudhi-śaśî bhôgâvatârô bhavat) (E C. IV Yedatore 46 of 1377) and in Agrahâra Bâchahalli plates of the same date noticed in M. A. R. 1915, p. 57.

We also find this corroborated in the introductory stanzas of the work Jaiminîya-nyâya-mâla-vistara by Mâdhavâchârya ' Vidyâtîrtha-munis tad-âtmanî lasan-mûrtis tvanugrê dita-padam sârvaññyam udyôtatî "

Regarding the villages, etc., granted by king Bukka I in 1356, we find further references to this in the Śringeri Kadi

The details given for the lands and their income fully.

At Śringēri, on a stone slab in the navaranga of the Pārśvanātha Basti

ಶೃಂಗೇರಿಯಲ್ಲಿ ಪಾರ್ಶ್ವನಾಥ ಬಸ್ತಿಯ ನವರಂಗದಲ್ಲಿಟ್ಟಿರುವ ಕಲ್ಲು.

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾ ಮೋಘರಾಂ
2. ಥನಂ ಜೀಯಾತ್ಮೈಃ ಕೃಣಾಥಸ್ಯ ಶಾಸನಂ ಜಿನಶಾಸನಂ |
3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತ್ ಸಕವರ್ಷಂ ದ ೧೦೮೨
4. ವಿಕ್ರಮ ಸಂವತ್ಸರದ ಕುಂಭಶು
5. ಧ್ವ ದಶಮಿ ಬ್ರಹ್ಮವಾರದಂದು ಶ್ರೀಮನ್ನಿಡುಗೋಡ
6. ವಿಜಯನಾರಾಯಣ ಶಾಸ್ತಿಸೆಟ್ಟಿಯ ಪುತ್ರ ಬಾ
7. ಸಿಸೆಟ್ಟಿಯರ ಆಕ್ಯ ಸಿರಿಯಬೆಸೆಟ್ಟಿಯರಮ
8. ಗಳು ನಾಗಪೆಸೆಟ್ಟಿಯರಮಗಳು ಸಿರಿಯ
9. ಲೆಸೆಟ್ಟಿಗಂ ಹೆಮ್ಮಾಡಿಸೆಟ್ಟಿಗಂಶುಪುತ್ರನ
10. ಪ್ಪ ಮಾರಿಸೆಟ್ಟಿಗೆ ಪರಾಕ್ಷವಿನಯಕ್ಕೆ ಮಾ
11. ದಿಸಿದ ಬಸದಿಗೆ ಬಿಟ್ಟದತ್ತಿ ಕೆಳೆಯೆಕೆಳಗ
12. ಣ ಹಿರಿಯಗದೆಯ ಬಸದಿಯ ಒಡಗಣ ಹೊಸ . .
13. ಯುಂಥಂದಿಯುಂ ಹೊಳೆಯುಂ ನಡುವಣ ಹುದುವಿನ ಹೊರದ
14. ಮಣ್ಣು ಕಂಡುಗ ಸುಳ್ಳಿಗೋಡ ಅಣುಗಂಡುಗ ಮಣ್ಣು
15. . ಬಣಜಮುಂ ನಾನಾದೇಸಿಯುಂ ಬಿಟ್ಟಯ
16. ಮಳವೆಗೆ ಹಾಗೆ ಹಂಜ ಹಾತ್ತಿಯ ಮಳ
17. . . ಳೆ ಮಳಸಿನಭಾರಕ್ಕೆ ಹಾಗಮುಂ
18. \* ಮತ್ತಂ ಪೊತ್ತೊಬ್ಬಳುಪ್ಪ ಹೇಳುಗಿವ್ವತ್ತೆಲೆ ಅರಿಸಿನದ ಮಳವೆಗೆ ವೀಸಕ್ಕೆ ಬಿಟ್ಟಂ ತಪಿದಡೆ ತಪ್ಪಿದವನು ಗಂಗೆಯ
19. ಲು ಸಾಇರ ಕವಿಲೆಯ ಕೂಂದಪಾತಕ

*Transliteration.*

- 1 śrīmat-parama-gambhīra-syādvādamōgha-lām-
- 2 chhanam jīyāt trailōkya-nāthasya śāsanam Jinaśāsanam |
- 3 svasti śrīmat sakavarsham da 1082
4. Vikrama-samvatsarada Kumbha su-
5. ddha dasami Brihavāradandu srīman-Nidugōda
- 6 Vijayanārāyana Śāntiṣettiya putra Bā-
- 7 si-settiyara akka Siriyabe settitiyara ma-
- 8 galu Nāgave-settiyara magalu Siriya-
9. le-settitiḡam Hemmādi-settiḡam suputrana-
- 10 ppa Māriṣettige parākshavinayakke mā-
- 11 diśida basadige bitta datti kereya kelaga-
- 12 na hiriyā ḡadeya basadiya baḡagana hosa
- 13 yum bhamḡiyum holeyum naduvana huduvina horada
- 14 mannu kanduga Sulligōda aruganduga mannu

\* 18ನೆಯ ಪದ್ಯ ಮೇಲುಗಡೆ ಕಮಾನಾಗಿ ಬರೆದಿದೆ

- 15 . . . banajamum nânadêsiyum bittaya  
 16. . malavege hâga hanja hâtṭiya mala  
 17 . . le melasina bhârakke hâgamum  
 18 mattam pottobbaluppu hêrig ayvattele arisinada malavege visakke bittam  
 tapidade tappidavanu Gangeya-  
 19. lu sâira kavileya konḍa pâtaka

### Translation

Victory to Jina-śâsana, the commandment of the Lord of the Three Worlds, characterised by the auspicious highly profound syâdvâda Be it well On Thursday 10th lunar day of the bright half of Kumbha in the year Vikrama, the śaka year 1082 —

(the following) is granted for the *basadi* (Jaina temple) erected in memory of Mârisetti, son of Hemmâdisetti and Siriyabe-settiti, daughter of Nâgave-settiti, who was the daughter of Siriyabe-settiti, the elder sister of Basu-setti who was the son of Vijayanârâyana-Śântisetti of Nidugôdu —

(There are several lacunæ in the remaining lines 12-18) Certain lands below the tank situated to the north of a *basadi* and in Sulligôdu of the sowing capacity of six khandugas were granted for the *basadi*. The *banajamu* and *nânadêsi* (merchants) also agreed to pay the *basadi* the following taxes on the merchandise sold by them for cotton . . . , for pepper a *hâga* for a *bhâra*, for salt 1 balla for a head-load, for betel-leaves 50 leaves for a head-load, for turmeric (*arisina*) one *visa* for malave (package) He who violates this incurs the sin of killing 1,000 cows in Gange

### Note

This seems to record the gift of certain lands and dues paid by some merchants for services in a Jaina basti, perhaps the Pârśvanâthabasti in Śringêri in which the inscription is set up. It is dated S ' 1082 Vikrama sam Kumbha śu 10 Thursday. The mention of the solar month in the place of the lunar month is rather peculiar but the *sauramâna* system is even now in vogue in the South Canara District, which is adjacent to Śringêri But the week-day, however, is Tuesday (7th February 1161 A D) for the tithi above cited during the above month and year and not Thursday as stated in the grant If we take the previous year as is sometimes done, *viz.*, Śaka 1081 Pramâthin Kumbha śu 10 (Phâlguna śu 10) the date corresponds to Thursday (18th February 1160 A D) Probably, this is the date intended The Jaina basti in question is stated to have been set up in memory of a setti who was descended from Vijaya Nârâyana Śântisetti a resident of Nidugôd, which is a village near Bêlûr. "This is the oldest inscription in Śringêri but it has been brought from some other place and kept in the basti." (M. A. R 1916,

p. 83) The inscription shows that Jainism had once a good following in Śringêri in former times.

## 4

At the same town Śringêri, on the pedestal of the image of Anantanātha in the Pārsvanātha-basti.

Kannada language and characters.

1. ಶ್ರೀಮತು ಸ್ವಭಾನು ಸಂವತ್ಸರದ ಚೈತ್ರ ಬಳಿ ರವಿವಾರದಲಿ ಹಲಮಿಡಿಯ ದೇವಿಸೆತಿಯಮಗ ದೇವಣಸೆತಿ  
ಸಿಂಗೇರಿಯ ಬಸ್ತಿಯಲಿ (ಪಾ) ಪಾದ ಪೂಜೆಯಮಾಡಿ ಪುಣ್ಯವ
2. ನು ಪಾರ್ಜುನಿಕೊಂಡ ಅನಂತನಾಥನ ಪ್ರಥಮೆ ಹಲ ೧೮೦

## Translation

This is the image of Anantanātha by presenting which to the basti at Śringêri on Sunday, 5th lunar day of the dark half of Chaitra in the auspicious year Svabhānu, Dēvanaseti, son of Dēviseti of Halumidi (village) earned merit. Hala 180 (Hala or pala is equivalent to 3 tolas in weight. The weight of the image is given as 180 palas which may be considered as equivalent to 22½ seers, Madras

## Note

The date here is not given in terms of Śaka era but from the paleography and the correspondence of the week-days cited, this and the next number seem to belong to S' 1445 Svabhānu and the date of this record would be then equivalent to 5th April 1523 A. D. (See however p 84 M. A. R. 1916)

## 5

At the same basti, on the pedestal of the bronze image of Chandranātha.  
Kannada characters and language.

ಅದೇಬಸ್ತಿಯಲ್ಲಿ ಚಂದ್ರನಾಥ ಪ್ರತಿಮೆಯ ಕಂಚಿನ ಪೀಠದಲ್ಲಿ.

- 1 ಶ್ರೀಮತು ಸ್ವಭಾನು ಸಂವತ್ಸರದ ವೈಶಾಖ ಶು ೧ ಗುರುವಾರದಲ್ಲೂ ಸಿಂಗೇರಿಯ ಬಸ್ತಿಗೆ ಅದಿಸೆತ್ತಿಯವರ ಮಗ  
ಬೊಮ್ಮರಸೆತ್ತಿಯರು ಪಾದಪೂಜೆಯಮಾಡಿ ಪುಣ್ಯವನ್ನುಪಾರ್ಜುನಿಕೊಂಡ
- 2 ಚಂದ್ರನಾಥಪ್ರತಿಮೆ ಬಿಸಿಗೆ ೧೯

## Translation.

(This is the) image of Chandranātha which Bommarasetti, son of Âdisetti presented to the basti at Śringêri on Thursday the 1st lunar day of the bright half of Vaiśākha in the year Svabhānu and thereby earned merit. Bisige 19 . [bisige here probably means a viss or 5 seers in weight].

## Note.

This is similar to the previous number and its date may be equivalent to Thursday 16th April 1523.

## 6

At the same basti, on the pedestal of the stone image in the garbhagriha.  
(Kannada characters and Sanskrit language.)

(ಅದೇ ಬಸ್ತಿಯಲ್ಲಿ ಮೂಲವಿಗ್ರಹದ ಪೀಠದಲ್ಲಿ )

ಶ್ರೀಮತ್ಪಾರಿಸನಾಥಾಯನಮಃ

*Translation.*

Salutation to Pârisanâtha.

*Note.*

No date is given but from the previous number (No 3) the epigraph may be dated in about 1160 A D The name of the image is carved on its pedestal

## 7

On a silver vessel known as Balipâtî in the Matt at Śringêri.

Kannada language and characters.

ಶ್ರಂಗೇರಿ ಮರದಲ್ಲಿರುವ ಬೆಳ್ಳಿ ಬಲಿಪಾತ್ರೆಯಮೇಲೆ

1. ಶ್ರೀಮಲ್ಲಕಾರ್ಜುನಸ್ವಾಮೀಗೈ | ಮೈಹಿತೂರ ಕೃಷ್ಣರಾಜ ವಡಯ
- 2 ರವರಸೇವೆ

*Note*

This records the presentation of the above vessel for the service of the god Mallikârjuna by Krishnarâja Vadeyar, king of Mysore (Probably Krishnarâja Vadeyar III ) . It may belong to about 1830 A D.

## 8

On a silver plate shaped like an Aśvattha leaf in the same matt.

Kannada language and characters.

ಅದೇಮರದ ಬೆಳ್ಳಿಯ ಅಶ್ವತ್ಥದ ಎಲೆತಟ್ಟೆಯಮೇಲೆ

ಶ್ರಂಗೇರಿ ಶ್ರೀಮರಕ್ಕೆ ಮೈ || ಸಂ || ದಸ | ಬಾಳೆಅರಳಿನವರ ಸೇವಾರ್ಥ

*Note*

Presented by Bâlears in the service of Maisûr-samsthâna to the holy matt at Śringêri.

(This also belongs to the reign of Krishnarâja Vodeyar III, See p. 79,  
M. A R. 1916)

## 9

On a silver chambu in the same matt.

Kannada language and characters

ಅದೇ ಮರದ ಬೆಳ್ಳಿ ಚೊಂಬಿನಮೇಲೆ

ಶ್ರೀ ಶೃಂಗೇರಿ ಮರಕೆ ಕೃಷ್ಣವಿಲಾಸ ಸಂ|| ದ ದ್ಯಾವವೇರ ಸೇವಾರ್ಥ

## Note

Presented by Dyāvavve of Krishna Vilâsa Sannidhâna to the matt at Śringêri. (This was a maid-servant of a queen of Krishnarâja Vadeyar III. The queen is called here Krishnavilâsa-Sannidhâna from the apartment in the Mysore palace where she resided Her name is Lingâjammanni. See E. C. III, Mysore Taluk No 2)

## 10

On a Silver stand in the same matt

Kannada language and characters.

ಅದೇ ಮರದ ಬೆಳ್ಳಿಯ ಪಿರದಲ್ಲ

| ಚಿತ್ರಭಾನು ಸಂ|| ಅಪಾದ ಶು ೧ ಲ್ಲ ಶ್ರೀ ಶೃಂಗೇರಿ ಶ್ರೀ ಚಂದ್ರಮೌಳೇಶ್ವರ ಸ್ವಾಮಿಯವರಿಗೆ  
ಮಹಿಶೂರು ಸಂಸ್ಥಾನದ ಕೃಷ್ಣರಾಜವಡಯರವರ ಶೇವೆ.

## Note

This inscription states that the article was presented by the king of Mysore, Krishnarâja Vadeyar (III) on the 1st lunar day of the bright half of the month Âshâdha in the cyclic year Chitrabhânu for service to the god Chandramaulisvara in the Śringêri Matt As the only Chitrabhânu that occurred during the reign of the above king corresponded to A D 1822, the date of the inscription may be taken as 20th June 1822 (Âshâdha sū 1) Chandramaulisvara is the name of the crystal (?) linga in the Śringêri Matt held in great reverence. Two silver lamp-stands in the Matt have the same inscription engraved on them

## 11

On a silver plate in the same Matt.

Kannada language and characters.

ಅದೇ ಮರದ ಬೆಳ್ಳಿಯ ತಟ್ಟೆಯಮೇಲೆ

ರೂ ೫೮.೩ ಶ್ರೀ ಶ್ರೀ||ರಿ|| ಮರಕೆ ಸ|ಮು|ಸಂ| ಸೇವಾರ್ಥ

## Note

This silver plate weighing Rs. 58 and As 3 was presented to the Śringêri Maṭha by a queen of Krishnarâja Vadeyar III known as Samukha-totti-sannidhâna. Her name was Muddukrishnâjammanni

On the back of the gold prabhâvali of the god Chandramaulîśvara  
in the same Matt.

Kannada language and characters

ಅದೇ ಮರದ ಚಂದ್ರಮೌಲೀಶ್ವರ ದೇವರ ಭಂಗಾರ ಪ್ರಭಾವಳಿಯ ಹಿಂದೆ

- 1 ಪ್ರವೇದೂತನಾಮನಃ ಪತ್ನರಂ ಮಾಖಶೂದ್ರ
- 2 ರಾಮಸ್ವಾಮಿದವ ಭಾರ್ಯಾ ಮಿನಾಕ್ಷಿಬಾಯಿ

*Note.*

This states that the above prabhâvali (glory) was presented by a lady named Mînakshi Bâyi, wife of Râmasvâmi Dave (?) on the 2nd lunar day of the bright half of Mâgha in the cyclic year Pramôdûta. From the nature of the characters Pramôdûta may be taken as 1870 A D and the date as equivalent to 22nd January, 1871 A D

Inside the golden palanquin in the same Śringêri Matt.

Kannada language and characters

ಅದೇ ಮರದ ಸುವರ್ಣಾಂದೋಳಿಕದ ಒಳಗಡೆ

- |   |  |
|---|--|
| 1. ಶಾಲೀವಾಹನಶಕ ವರುಷಂ                       | 4 ಗೇರಿ ಶ್ರೀಗಳವರಾದ ನೃಸಿಂಹ ಭಾರತಿ ಸ್ವಾ    |
| 2 ಗಳು ೧೭೭೬ನೆ ಆನಂದನಾಮ ಸಂವತ್ಸರ              | 5. ಮಿಗಳವರ ಸಂನಿಧಿಗೆ ಶ್ರೀ ಕೃಷ್ಣರಾಜ ಕಂಠೀರ |
| 3 ದ ಶ್ರಾವಣ ಶುದ್ಧ ೧ ಬುಧವಾರದಲ್ಲೂ ಶ್ರೀ ಶ್ರೀಂ | 6 ವರು ವಪ್ಪಿಬಿದ ಸುವರ್ಣಾಂದೋಳಿಕೆ ಸೇವ "    |

*Translation.*

In the year 1776 of the Śâlivâhana era, on Wednesday the 1st lunar day of the bright half of Śrâvana in the year Ânanda, Śrî Krishnarâja Kanthîrava (lit the Lion Krishnarâja) presented the golden palanquin to his holiness Nrisimhabhârati-svâmi, the guru at Śringêri.

*Note*

This was also a presentation by Krishnarâja Vadeyar III to the guru at Śringêri named Nrisimhabhârati. The date corresponds to Wednesday 26th July 1854 A. D.



On a silver throne in the Śringêri Matt  
Nāgarī characters and Sanskrit language.

ಅದೇ ಮಠದಲ್ಲಿರುವ ಬೆಳ್ಳಿ ಸಿಂಹಾಸನದ ಮೇಲೆ  
(ನಾಗರಾಕ್ಷರ ಸಂಸ್ಕೃತಭಾಷೆ)

1. ಶ್ರೀ
2. ಶ್ರೀಮತ್ಪರಮಹಂಸ
3. ಪರಿವ್ರಾಜಕಾಚಾರ್ಯಾದ್ಯನೇಕ ಬಿರುದಾಂಕಿತ ಶೃಂಗೇರಿ ಶ್ರೀನಚ್ಚಿದಾ
4. ನಂದಶಿವಾಭಿನವ ನೃಸಿಂಹಭಾರತಿ ಮಹಾಸ್ವಾಮಿ ಚರಣಾರವಿಂದೇಷು ಪಟವರ್ಧ
5. ನೋಪನಾಮಕ ಜಂಬುಪತನಾಧೀಶ ಮಹಾಪ್ರತಾಪಶಾಲಿ ಶ್ರೀಮತ್ಪರಶುನಾಮಕುಲಪ್ರಸೂ
6. ತರಾಮಚಂದ್ರಸೂನು ಗೋಪಾಲಾತ್ಮಜ ಶ್ರೀ ಚರಣರಜೋಂಕಿತರಾಮಚಂದ್ರೇಣಾರ್ಪಿತಂ ಚೈ
7. ತತ್ಪೀಠಂ ಶ್ರೀ ಚರಣನಿಖಮಯೂಷ್ಮೈರಂಕಿತಂ ಭೂಯಾತ್
8. ಶಕೆ 1810 ಸರ್ವಧಾರಿನಾಮಾದ್ಯೇ
9. ಮಾರ್ಗಶೀರ್ಷ ಶುದ್ಧ ಚತುರ್ದಶ್ಯಾಂತಿಥೌ

*Translation.*

May this seat presented to the lotus feet of the illustrious Sachchidānanda Śivābhīnava Nṛsiṃhabhāratī, possessed of numerous titles including paramahansa-parivrājakāchārya, by the valiant Rāmachandra, marked by the dust of the holy feet (of the svāmī) and son of Gōpāla, who was the son of Rāmachandra, born in the family named Paraśu, chief of Jambupatana and surnamed Patavardhana, be marked by the rays from the nails of the holy feet On the 14th day of the bright half of Mārgaśīra in the year Sarvadhārī Śaka 1810

*Note*

The donor was a chief of Jamkhandi named Rāmachandra Patavardhana. The date corresponds to 17th December 1888 A. D Jamkhandi is the name of a small state in the Bombay Presidency

On a gold tiara set with precious stones in the Śringêri Matt.  
Kannada language and characters.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿ ಶಿವಾಭಿನವ ನಚ್ಚಿದಾನಂದ ಶ್ರೀ ನೃಸಿಂಹಭಾರತೀಸ್ವಾಮಿಗಳ  
ರತ್ನಕಿರೀಟದ ಕಲಶದ ಸುತ್ತಲು ಬರೆದಿರುವುದು.

1 ಶೃಂಗೇರಿ ಮಠ ಶ್ರೀ ಮಹಿಶೂರು ಸಂಸ್ಥಾನ ಕೃಷ್ಣ ರಾಜವಡಯರವರು ರತ್ನದ ಕಿರೀಟ ಸೇವೆ

*Translation*

The Matt of Sringêri This jewelled crown was presented by Kṛṣṇarāja Vadeyar of the Mahisûru-samsthāna.

*Note.*

This beautiful tiara worn by the heads of the Sringeri Matt on ceremonial occasions is stated to have been a present by the king of Mysore, Krishnarāja Vadeyar (III).

**16**

On a jewelled gold pāṇḍān (box for keeping betel leaves) in the same Matt.

Kannada language and characters

ಅದೇ ಮರದ ಜವಾಹಿರಿ ಪಾನ್‌ದಾನಿನ ಮೇಲೆ

1. ಮೈಸೂರು ಸಂಸ್ಥಾನದ ಆಳಿದ ಮಹ
2. ಸ್ವಾಮಿಯವರ ಧರ್ಮಪತ್ನಿಯ ರಾದ
3. ಚಂದ್ರ ವಿರಾಸಂ || ಅಮನವ
4. ರ ಶೇವೆ

*Translation.*

This was presented by Chandravilāsa Sannidhāna-Ammanavaru, lawful wife of the reigning king of Maisūr-samsthāna.

*Note.*

The donor of this was another queen of Krishnarāja Vadeyar III of Mysore, named Basavājammanṇi (See E C. III Nanjangud Taluk No 5)

**17**

On a gold cup inlaid with rubies in the possession of the same Matt.

Kannada language and characters

ಅದೇ ಮರದಲ್ಲರುವ ಕೆತ್ತಿಗಳು ಕೆತ್ತಿದ ಭಂಗಾರ ಬಟ್ಟಿನ ಒಳಗಡೆ

| ಶ್ರೀ | ಮಕ್ಕ ಸ | ತೊ || ಸಂ || ಸೇವೆ

*Note.*

Presented to the Holy Matt by Samukha Tottī Sannidhānadavaru. For the name of this donor see No 11 before.

**18**

On a gold cup inlaid with diamonds in the same Matt.

Kannada Language and characters.

ಅದೇ ಮರದ ವಜ್ರಗಳು ಕೆತ್ತಿದಭಂಗಾರ ಬಟ್ಟಲಿನ ಒಳಗಡೆ.

ಶ್ರೀ | ಮ | ಕೈ | ಮ | ಮ | ಸಂ | ಸೇವೆ.

*Note.*

Presented to the Holy Matt by Madana Vilāsa Tottī Sannidhānadavaru (The donor was the queen of Krishnarāja Vadeyar III named Muddulingamma.)

In the village Harāvari in the hobli of Śringēri on the brass prabhāvali of Durgāmma

Kannada language and characters.

ಶೃಂಗೇರಿ ಕನಬಾ ಹೋಬಳಿ ಹರಾವರಿ ದುರ್ಗಾ ಅಮ್ಮನವರ ದೇವಸ್ಥಾನದಲ್ಲರುವ ಹಿತ್ತಾಳೆ  
ಪ್ರಭಾವಳಿಯ ಮೇಲೆ.

ಶೃಂಗೇರಿಯಲ್ಲು ಯರುವ | ಗಟ್ಟದ ಕೆಳಗಿನ ನಾಡಪಟ್ಟಿಗಳ ಹತ್ತು ಜನರ ಸೇವೆ

*Translation.*

Presented by the general subscription of (lit ten people and more) nâd-settis (lit. merchants of the country) living at Śringēri.

*Note*

This records the presentation of the brass prabhāvali to the goddess Durgā Amma at Harāvari a village near Śringēri by a class of merchants known as nâd-settis at Śringēri who came from the west coast (S. Canara District). No date is given. But the characters may be of 1750 A. D.

In the same town Śringēri, on a stone slab in the pavement behind the Basavanna image in the Subrahmanyêśvara temple.

Kannada language and characters

ಶೃಂಗೇರಿಯಲ್ಲಿ ಸುಬ್ರಹ್ಮಣ್ಯೇಶ್ವರ ದೇವಸ್ಥಾನದೊಳಗೆ ಬಸವಂಣನ ಹಿಂದೆ ಕಲ್ಲು ಚಪ್ಪಡಿಯ ಮೇಲೆ.

- |                          |                           |
|--------------------------|---------------------------|
| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯಾಯ | 4. ಜಯಸಂವತ್ಸರದ             |
| 2. ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೬೭೩  | 5. ನಿಜ ವೈಶಾಖ ಶು ೧೦ ಯು ಸೋಮ |
| 3. ಶ್ರೀ                  | 6. ಪ್ರತಿಷ್ಠೆ              |

*Translation.*

Be it well. Consecrated on Monday the 10th lunar day of Nija Vaiśākha in the year Jaya, the year 1673 of the prosperous Śālivāhana era.

*Note*

The inscription records the setting up of the stone Basava in the above temple on the date specified. But the date is irregular Ś 1673 is Prajōtpatti and not Jaya as stated in the grant The nearest year Jaya is Ś 1696 and there is an intercalary month Vaiśākha in this year and the date Nija Vaiś. śu. 10 corresponds to 21st May 1774 A. D.

## 21

On a stone slab in the pavement below the flight of steps in the mukhamantapa of the same temple

Kannada language and characters

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲಿ ಮುಖಮಂಟಪದ ಮೆಟ್ಟಲಿನ ಕೆಳಗೆ ಕಲ್ಲು ಚಪ್ಪಡಿ ಮೇಲೆ.

- 1 ಮದುರಾಡಿ
- 2 ಅನಂತೈಯ್ಯನ ಬಿನ್ನ
- 3 ಹ

*Translation.*

Supplication by Madurâdi Anantaiyya

*Note.*

This is an inscription got carved by a pilgrim or devotee to show his devotion to the god. Such inscriptions are very common in the steps leading to famous temples like those of Tirupati, etc. The characters seem to be of the last quarter of the 18th century A. D.

## 22

On a rock on the bank of the Tungâ near Rudrapâda at Śringêri

Kannada language and characters.

ಶೃಂಗೇರಿಯ ಸಮೀಪದಲ್ಲಿ ರುದ್ರಪಾದದ ಬಂಡೆಯ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯುದಯ ಶಾಲವಾಹನಶಕ ವರ್ಷಗಳು ೧೫೨೪ನೆಯ ವರ್ತಮಾನ
- 2 ಶುಭಕೃತ್ಸಂವತ್ಸರದ ಮೈಶಾಖ ಶು ೧೫ ಸೋಮವಾರದಲೂ ಶ್ರೀಮತು ಶೃಂಗೇರಿಯ ಶ್ರೀ ನರಸಿಂಹ . . . ಇಂದ
3. ಶ್ರೀ ಗುರುಪಾದುಕಾ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ಪ್ರತಿಷ್ಠಿತವಾದ ಶ್ರೀರಾಮೇಶ್ವರಾ

*Translation.*

The Śrī Rāmêśvara (linga) set up in memory of his guru's sandals by Śrī Narasimha (bhârati) of Śringêri on Monday the 15th lunar day of the bright half of Vaiśākha in the year Śubhakṛit, 1524 of Śalivāhana era

*Note*

The date of this record corresponds to Monday the 23th April 1602 A. D. A linga is stated to have been set up by Narasimhabhârati, head of Śringêri Matt in memory of his guru. It is difficult to determine who this Narasimhabhârati was since we have several pontiffs of this name in the succession list of the Śringêri Matt. The founder of an agrahâra called Narasimhapura in the Vasishthâśrama near Śringêri is called Immadi Narasimhabhârati.

Belugula copper plate grant of Harihara II, King of Vijayanagar, dated S 1306 in the possession of the Matt at Srīngēri 3 Plates · Nandi Nāgarī characters: Sanskrit language up to line 31 and Kannada therefrom up to line 54 and imprecatory stanzas in Sanskrit in lines 55-62 [Plate XXIII]

Size 8½" × 5½"

ಶೃಂಗೇರಿ ಪುರದಲ್ಲಿರುವ 1ನೆಯ ತಾಮ್ರ ಶಾಸನ.

೩ ಹಲಗೆಗಳು ಉಂಗುರವಿಲ್ಲ.

ಪ್ರಮಾಣ 8½" × 5½"

ನಾಗರಾಕ್ಷರ

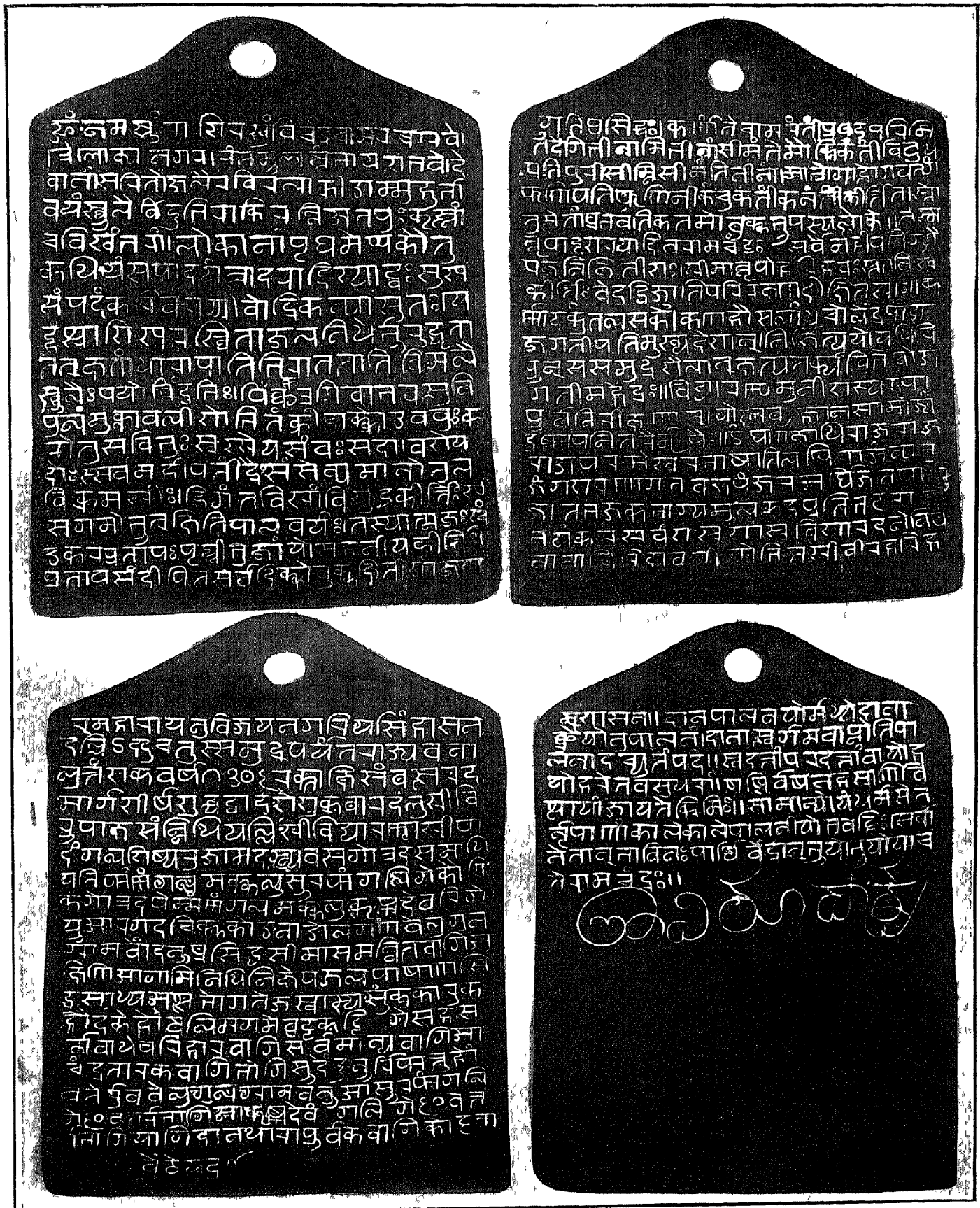
(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಓಂ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ |
2. ತ್ರೈಲೋಕ (ರಾ ?) ಕೃ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ | ದೇ
3. ವಾನಾಂಸರಿತೋಜಲೈರವಿರಳಾಂ ಕ್ರೀಡಾಮೃಹುರ್ಭಾ
4. ವಯಂ ಸ್ಥೂಲೈರ್ಬಿಂದು ಭಿರಾಕಿರನ್ನಿಜ ವಪುಃ ಕೃತ್ಸಾಂ
5. ಚ ವಿಶ್ವಂಧರಾಂ | ಲೋಕಾನಾಂ ಪೃಥು ಮೇಘ ಕಾಶು
6. ಕ ಧಿಯಂ ಸಂಪಾದಯಂ ನ್ನಾದರಾದ್ವಿಶ್ಯಾದ್ಯಃ ಸುಖ
7. ಸಂಪದಂ ಕರಿವರಗ್ನೀವೋದ್ರಿ ಕನ್ಯಾಸುತಃ | ಯ
8. ದ್ವಂಷ್ತ್ವಾಶ್ಚಿಖರ ಸ್ಥಿತಾ ಜಲನಿಧೇ ಭೂರುದ್ಧೃತಾ
9. ತತ್ಕ್ಷಣಂ ಧಾರಾಪಾತಿಭಿರಾತತಾತಿ ವಿಮುಚೈ
10. ಸ್ತೂಳೈಃ ಪಯೋಬಿಂದುಭಿಃ | ಪಿಂಚೈಚೈತ್ರಮಿವಾಭವತ್ಸು ವಿ
11. ಪುಳಂ ಮುಕ್ತಾವಳೇ ಶೋಭಿತಂ ಕ್ರೀಡಾಕೋಕ್ರೇ ಡವಪುಃಕ
12. ರೋತು ಸವಿಭುಃ ಸ್ವಶೈಲ್ಯನಂ ವಃ ಸದಾ | ಪಂಶೇ ಯ
13. ದೋಃ ಸ್ವರ್ವಮಹೀಪತೀಂದ್ರೈಃ ಸಂಸೇವ್ಯಮಾನೋತುಳ
14. ವಿಕ್ರಮಶ್ರೀಃ | ದಿಗಂತ ವಿಶ್ವಾಂತ ವಿಶುದ್ಧ ಕೀರ್ತಿಃ ಶ್ರೀ
15. ಸಂಗಮೋ ಭೂತ್ ಕ್ಷಿತಿಪಾಳ ವರ್ಯಃ | ತಸ್ಯಾತ್ಮಜಃ ಶ್ವಂ
16. ಡಕರಪ್ರತಾಪಃ ಪೃಥ್ವೀಭುಜಾಂ ಯೋ ಮಹನೀಯಕೀರ್ತಿಃ |
17. ಪ್ರತಾಪಸಂದೀಪಿತಸರ್ವದಿಕ್ಮೋ ಬುಕ್ಕಕ್ಷಿತಿಶೋಭಗ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

18. (ಗ) ತಿ ಪ್ರಸಿದ್ಧಃ | ಕರ್ಣಾಂತೇ ಚಾಮರಂತೀಂ ಪ್ರಬಡಪರಿಮಿ
19. ತಂ ದೈಗಿಭೀನಾಮಿಭೀನಾಂ ನೀಮಂತೇ ಮೌಕ್ತಿಕಂತೀಂ ವಿಬುಧ
20. ಪತಿಪುರೀನೀಮ್ನಿ ನೀಮಂತಿನೀನಾಂ | ಅಭೋಗಾದ್ಭೋಗವತ್ಯಾಂ
21. ಫಣಿಪತಿಪಣಿನೀಕಂಠುಕಂತೀಂ ಕನಂತೀಂ ಕೀರ್ತಿಂತಾಂ ಸ್ತೋ
22. ತುಮೇತಾಂ ಪ್ರಭವತಿ ಕತಮೋ ಬುಕ್ಕಭೂಪಸ್ಯ ಲೋಕೇ || ತಸ್ಮಾ
23. ನ್ನಪಾದ್ವಶರಥಾದಿವ ರಾಮಚಂದ್ರಃ ಸರ್ವೈರ್ಮಹೀಪತಿ ಗುಣೈ
24. ರಜನಿ ಕ್ಷಿತಿಶಃ | ಶ್ರೀಮಾನ್ಮೃಗೇಹರಿಹರಃ ಸ್ತುತ ವಿಶ್ವ
25. ಕೀರ್ತಿಃ ವೇದದ್ವಿಜಾತಿ ಪರಿರಕ್ಷಣ ದೀಕ್ಷಿತ ಶ್ರೀಃ || ಕ

BELUGULA COPPER-PLATE GRANT OF THE VIJAYANAGAR KING HARIHARA II





26. ಣ್ಣಾಟಕುಂತಳ ಸಕೊಂಕಣಹಾಸಳಾಂಧ್ರ ಚೋಳೇಂದ್ರ ಪಾಂಡ್ಯ
27. ಜಗತೀಪತಿ ಮುಖ್ಯ ದೇಶಾನ್ | ನಿರ್ಜಿತ್ಯಯೋ ಯುಧಿ ರಿ
28. ಪೂನ್ ಸಸಮುದ್ರ ಶೈಲಾ ನೃಕ್ಷತ್ಯತರ್ಕ್ಯವಿಭವೋಜ
29. ಗತೀ ಮಹೇಂದ್ರಃ || ವಿದ್ಯಾರಣ್ಯ ಮುನೀಶಸ್ಯ ಕೃಪಾ
30. ಪೂರ್ನ್ ನಿರೀಕ್ಷಣಾತ್ | ಯೋಽಲಬ್ಧಜ್ಞಾನ ಸಾಮ್ರಾಜ್ಯಂ
31. ದುಷ್ಪ್ರಾಪ್ತಮಿತರೈರ್ನ್ಯಪೈಃ || ಇಂಧಾರಾಜಾಧಿರಾಜರಾಜ
32. ರಾಜಪರಮೇಶ್ವರ ಭಾಷಾತಿಲಂಘಿ ರಾಜಂನೃಭು
33. ಜಂಗ ಶರಣಾಗತ ವಜ್ರಪಂಜರ ಅರ್ಧಿಜನ ಪಾರಿ
34. ಜಾತ ಭಜಕ ಭಾಗ್ಯಮೂಳ ಕಂದ ಪ್ರತಿಭಟ ರಾಜ
35. ಭಯಂಕರ ಸರ್ವಶಸ್ತ್ರಶಾಸ್ತ್ರ ವಿಶಾರದ ನೆನಿಪ
36. ನಾನಾ ಬಿರಿದಾವಳಿ ಶೋಭಿತ ಶ್ರೀವೀರಹರಿಹ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

37. ರ ಮಹಾರಾಯನು ವಿಜಯನಗರಿಯ ಸಿಂಹಾಸನ
38. ದೆಲ್ಲಿ ಇದ್ದು ಚತುಸ್ಸಮುದ್ರ ಪರ್ಯಂತ ರಾಜ್ಯವ ನಾ
39. ಳುತ್ತಂ ಶಕವರ್ಷ ೧೩೦೬ ರಕ್ತಾಕ್ಷಿ ಸಂವತ್ಸರದ
40. ಮಾರ್ಗಶೀರ್ಷ ಶುದ್ಧ ದ್ವಾದಶ ಶುಕ್ರವಾರದಲು ಶ್ರೀ ವಿ
41. ರೂಪಾಕ್ಷ ಸಂನ್ವಿಧಿಯಲ್ಲಿ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀ ಪಾ
42. ದೆಂಗಳ ಶಿಷ್ಯರು ಜಾಮದಗ್ನ್ಯ ವತ್ಸಗೋತ್ರದ ಸಮಾಧಿ
43. ಯ ತಿಷ್ಠಂಗಳ ಮಕ್ಕಳು ಸೂರಪ್ಪಂಗಳಿಗೆ ಕಾಶಿ
44. ಕ ಗೋತ್ರದ ಪೆಮ್ಮಂಗಳ ಮಕ್ಕಳು ಕೃಷ್ಣ ದೇವರಿಗೆ
45. ಯೂ ಅರಗದ \* ವೆಂರೆಯದ \* ಚಿಕ್ಕಕೊಡನಾಡೊಳಗಣ ಬೆಳುಗುಳ
46. ಗ್ರಾಮ ಪೊಂದನೂ ಪ್ರಸಿದ್ಧನೀಮಾ ಸಮನ್ವಿತವಾಗಿ ಆ
47. ಕ್ಷಿಣಿ ಆಗಾಮಿ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾಷಾಣ ಸಿ
48. ದ್ಧನಾಧ್ಯ ಅಷ್ಟಭೋಗ ತೇಜ ಸ್ವಾಮ್ಯನುಂಕ ಕಾರುಕ
49. ಹೊದಕೆ ಹೊಂಬಳ ಮಗಮೆವಟ್ಟ ಕಟ್ಟಿಗೆ ಸಹ ಸ
50. ವಾರ್ಬಾಧೆ ಪರಿಹಾರವಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಆ
51. ಚಂದ್ರತಾರಕವಾಗಿ ಭೋಗಿಸೂದೆಂದು ನೂಲಿಪ್ಪತ್ತು ಹೊಂ
52. ನ್ನ ತೆಲಿವ ಬೆಳುಗುಳ ಗ್ರಾಮವನೂ ಆ ಸೂರಪ್ಪಂಗಳಿ
53. ಗೆ ೬೦ ವತ್ತಟಭಾಗಿ ಆ ಕೃಷ್ಣ ದೇವಂಗಳಿಗೆ ೬೦ ವತ್ತ
54. ಟಿ ಭಾಗಿಯಾಗಿ ದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ ತಾ

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

55. ಮೃ ಶಾಸನ || ದಾನಪಾಲನೆಯೋರ್ವುಧೈ ದಾನಾ
56. ಚೈಯೋನುಪಾಲನಂ | ದಾನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ ಪಾ
57. ಲನಾ ದಚ್ಯುತಂಪದಂ || ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹ
58. (ಯೋಹ) ರೇ ತವಸುಂಧರಾಂ | ಪ್ಲವ್ವಿರ್ವಪಸಹಸ್ರಾಣಿ ವಿ
59. ಪ್ಪಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ | ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತು
60. ನೃಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಧಿಃ | ಸರ್ವಾ



61. ನೇತಾನ್ ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋ ಯಾಚ  
62. ತೇ ರಾಮಚಂದ್ರಃ ||

(ಕನ್ನಡ ಅಕ್ಷರದಲ್ಲಿ) ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

*Transliteration*

(I Plate, Back side)

1. ôm namas tunga-sîras-chumbi-chandra-châmarâ-châravê |
2. trailôkya-nagarâ-rambha-mûla-stambhâya Śambhavê | Dê-
3. vânam-sarîto jalair aviralâm krîdâm muhur bhâ-
4. vayam sthûlair bindubhir âkiran nija-vapuh kritsnâm
5. cha viśvambharâm | lôkânâm prithu-mêgha-kautu-
6. ka-dhîyam sampâdayann âdarâd diśyâd vah sukha-
7. sampadam Karîvara-ggrîvô 'dri-kanyâ-sutah | ya-
8. ddamshtâ-sîkhara-sthitâ jalanidhêr bhûi uddhritâ
9. tat-kshanam dhârâ-pâtibhir âtatâ ti-vimalai-
10. sthûlaih payô-bindubhih | pinchcha-chchhatram ivâ bhavat su-vi-
11. pulam muktâvalî-sôbhitam krîdâ-kkrôda-vapuh ka-
12. rôtu sa vibhuh sva-śsrêyasam vah sadâ | vamsê Ya-
13. dôh sarva-mahîpatîndraih samsêvyamânô tula
14. vikrama-śrîh | diganta-viśrânta-viśuddhha-kîrttih śrî-
15. Sangamô bhût kshitîpâla-varyah | tasyâtmajas cham-
16. dakara-pratâpah prithvî-bhujâm yô mahanîya-kîrttih |
17. pratâpa-sandîpita-sarva-dikkô Bukka-kshitîshô jaga-

(II Plate, Front side.)

18. (ga) ti prasiddhah | karnântê châmaramtîm prabada-parimi-
19. tam daigibhînâmbhînâm sîmantê mauktikantîm vibudha-
20. pati-purî-sîmni sîmantînînâm | âbhôgâd Bhôgavatyâm
21. Phanîpati-phanîni-kanchukantîm kanantîm kîrttim tām stô-
22. tum étâm prabhavatî katamô Bukka-bhûpasya lôkê || tasmân
23. nripâd Daśarathâd iva Râmachandrah sarvair mahîpati-gunai-
24. r ajanî kshitîshah | srimân nripô Hariharah stata-viśva
25. kîrttih Vêda-dvijâti-parirakshana-dîkshita-śrîh | Ka-
26. rnnâta-Kuntala-sa-Konkana-Hausaġ Ândhra-Cholêndra-Pândya-
27. jagatîpati-mukhya-dêśân | nirjitya yô yudhi ri-
28. pûn sa-samudra-sailân rakshity tarkaka-vibhavô ja-
29. gatî-Mahêndrah || Vidyârannya-munî-śasya krîpâ-
30. pûrna-nirîkshanât | yô labhdha jnâna-sâmrâjyam
31. dushprâpam itarair nripaih || inthâ râjâdhîrâja
32. râjaparamêśvara bhâshâti-langhi-râjanya-bhu-

33. janga śaranāgata-vajrapanjara arthi-jana-pâri-
34. jâta bhajaka-bhāgya-mûla-kanda prati-bhata-râja-
35. bhayankara sarva-śastra-śāstra-viśārādan enipa
36. nânâ-biridāvali-śōbhita śrī vīra Hariha-

(II Plate, Back side )

37. ra-mahārāyanu Vijayanagarīya simhāsana-
38. dalli iddu chatuṣ-samudra-paryamta rājyavan ā-
39. luttam śaka varsha 1306 Raktākṣi-samvatsarada
40. Mārgaśirsha śuddha dvādaśe Śukra-vāradalu śrī Vi-
41. rūpākṣa-samnnidhiyalli śrī Vidyārannya-śrīpā-
42. damgala śiṣhyaiu Jāmadagnyaṣvatsagōtrada Samādhi-
43. ya Tippannamgala makkalu Sūrappamgalige Kausi-
44. ka-gōtrada Pemmnamgala makkalu Krishnadēvarige-
45. yū Āragada \* ventheyada \* Chikkakoda-nādolagana Belugula-
46. grāma vondanū prasiddha-sīmā-samanvitavāgi a-
47. kṣhīni āgāmī nidhi-nikṣhēpa-jala-pāshāna si-
48. ddha sādhyā ashta-bhōga tēja-svāmīya sunka kāruka
49. hodake hombali magame-vatta kattige saha sa-
50. rvā-bādhe-parihāravāgi sarva-mānya-vāgi ā-
51. chandra-tārakavāgi bhōgisūdendu nūrippattu hom-
52. nna teruva Belugula-grāmavanū ā Sūrappamgali-
53. ge 60 vattara bhāgi ā Krishna-dēvam-galige 60 vatta-
54. ra bhāgiyāgi dāna-dhārā-pūrvaka-vāgi kotta tā-

(III Plate, Front side )

55. mra-sāsana || dāna-pālanayōr madhyē dānā-
56. chehhrēyō nupālanam | dānāt Svargam avāpnōti pā-
57. lanād ahyutam padam || sva-dattām para-dattām vā yō ha-
58. (yō ha) iēta vasundharām | sashtir va [r] sha-sahasrāni vi-
59. shthāyām jāyatē krimih || sāmānyō' yam dharma-sētur
60. nripānām kālē kālē pālanīyō bhavadbhīh | sarvā-
61. nētān bhāvinah pāarthivēndrān bhūyō bhūyō yācha-
62. tē Rāmachandrah

(in Kannada characters) śrī Virūpākṣa

LL. 1-12.

Translation

Om ! Salutation to Śambhu beautiful with the *chāmara*, that is, the moon touching his lofty head and the foundation pillar for the commencement of the city of the three worlds

\* This is engraved at the bottom of the plate

May the son of the Daughter of Mountain possessed of the face of a great elephant, (*viz.*, Ganapati), who sports constantly with the waters of the Ganges, covering his own body and the whole earth with thick drops of water and thus making the worlds wonder that a great cloud has risen newly, confer on you lovingly happiness and prosperity

May the great Lord who assumed for sport the body of a Boar, rising on whose tusks from the ocean, the earth looked at the time owing to the huge clear drops of water falling in streams, like a big umbrella of peacock feathers shining with clusters of pearls, confer happiness on you.

#### LL 13-31.

In the race of Yadu was born the foremost of kings, Sangama, served by all great kings and possessed of matchless valour and pure fame which has spread to the end of the cardinal regions. His son was the world-famed king Bukka, possessed of dazzling brilliance like the sun, and great glory among kings and whose prowess lighted all the quarters of the earth. Who in the world could adequately praise the fame of king Bukka, which looked like chauries on the tips of the ears of the consorts of the elephants at the cardinal points, like pearls on the parting of the hair (*śimanta*) on the heads of the ladies in the city of Indra, and like the bright bodices or skins (*kanchuka*) on the bodies of the consorts of the king of serpents in Bhôgavatî? To him was born like Râmachandra to Daśaratha, the auspicious king Harihara endowed with all the kingly qualities and possessed of fame which has spread over the world, and devoted to the protection of the Vedas and the twice-born. Having conquered the Karnâta, Kuntala, Konkana, Hoysala, Ândhra, Chôla and Pândya and other kingdoms, and defeated the enemies in battles, this king possessed of unimaginable splendour and a Mahendra to the world rules the earth with the oceans and mountains. By the glances full of love of Vidyâranya, the chief of ascetics, he acquired the empire of knowledge unattainable by other kings

#### LL. 31-55.

When this king of kings, the supreme lord of kings, a *bhujanga* (serpent) to kings who break their word, an adamantine cage to refugees, a *pârvyâta* to the supplicants, the main root (*mûlakanda*) of prosperity to dependants, terrifier of hostile kings, expert in all the weapons and sciences

Adorned with all these several titles, king Vira-Harihara-Mahârâja was ruling his kingdom extending to the four oceans seated on the throne of Vijayanagara.

In the Śaka year 1306 corresponding to Raktâkshî, on Friday the 12th lunar day of the bright fortnight of Mârgaśīrsha, in the presence of the god Virûpâksha, he granted with the boundaries defined and with the eight rights of possession and

power including the imperishables, future income, treasure on the surface or underground, water springs, minerals, rights which are present and might accrue in future and exempt from all taxes including *sunka* (customs revenue), *kāruka* (tax on artisans ?), *hoḍake* (tax on thatched roofs ?), *hombali* (interest on money lent ?), *magame* (a portion of the tax on merchants), *vatta* (brokerage), *kattige* (tax on fuel ?) and as a *sarvamānya*, to be enjoyed as long as the moon, sun and stars endure, a village Belugula situated in Chikka Kodanād of Āragavēntheya (division) to Sūrappa, son of Samādhi Tippanna of the Jāmadagnya-vatsa-gōtra and Krishnadēva, son of Pemmanna of the Kauśika-gōtra, disciples of Śrī Vidyāranya-Śrīpāda. Of the total revenue of the village Belugula, *viz*, 120 varahas, Sūrappa was to get a portion yielding 60 varahas and Krishnadēva was to get a portion yielding 60 varahas. To this effect is the gift made with pouring of water and this is the copper śāsana.

#### LL. 55-62.

(The usual imprecatory stanzas.) Between making a gift and protecting one already made, making a gift is more meritorious. By making a gift one attains Svarga while by protecting (a previous grant) one attains the Everlasting Region. He who confiscates land given by himself or by others will be born as a worm in dirt for sixty-thousand years. "This bridge of charity is common to all kings. You should protect this from time to time." Thus does Rāmachandra beseech again and again all kings to come.

Śrī Virûpāksha

*Note.*

This records the gift of a village Belugula in Chikka Kodanādu of Āraga-vēntheya to two disciples of the ascetic Vidyāranya by king Harihara II. Nothing is said about the qualifications possessed by the donees or their services. Regarding Harihara, he is said to be born in the lineage of Yadu, his grand-father's name Sangama and his father's name Bukka (I) are both given but not the name of his uncle Harihara I. Among the kingdoms he conquered are given Karnāta and Hoysala. His relation to the ascetic Vidyāranya is expressed by the statement that by the grace of Vidyāranya-munindra, Harihara II acquired the empire of knowledge unattainable by other kings. This shows that Vidyāranya was the spiritual guru of Harihara II but what political power or influence, if any, Vidyāranya had in the reign of Harihara II is not stated in this record.

The grant is dated S' 1306 Raktākshī sam Mār. śu. 12 and this date agrees with Friday 25th November, 1384, in the reign of Harihara II.

It may be interesting to note that although the honorific plural number is applied to the donees (L. 43) only the singular is used for Harihara (L. 33).

Vidyāraṇyapura copper plate grant of Harihara II, King of Vijayanagar, dated Ś1309 in the possession of the Matt at Śiṅṅeri.

1 Plate incomplete.

Nandī Nāgarī characters · language Sanskrit up to line 32 and Kannada thereafter

Size  $11\frac{1}{2}'' \times 7\frac{3}{4}''$

ಶೃಂಗೇರಿ ಮರದಲ್ಲಿರುವ 2ನೆಯ ತಾಮ್ರಶಾಸನ

1 ಹಲಗೆ (ಅಪೂರ್ಣ)

ಪ್ರಮಾಣ  $11\frac{1}{2}'' \times 7\frac{3}{4}''$

ನಾಗರಾಕ್ಷರ

(ಮುಂಭಾಗ)

1. ಶ್ರೀ ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂ
2. ಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ || ಪಾತು ತ್ರೀಣಿಜಗಂತಿ ಸಂತತಮಕೂಪಾರಾತ್ಮಮಾ
3. ಭೃದ್ಧರನ್‌ಧಾತ್ರೀಂ ಕ್ರೋಡಕಲೇಬರಸ್ವಭಗವಾನ್ಯಸ್ಯೈಕ ದಂಷ್ಟ್ರಾಂಕುರೋ | ಕೂರ್ಮಃ
4. ಕಂದತಿ ನಾಲತಿದ್ವಿರನನಃ ಪತ್ರಂತಿದಿಗ್ಧಂತಿನೋಮೇರುಃ ಕೋಶತಿ ಮೇದಿನೀ
5. ಜಲಜತಿ ವ್ಯೋಮಾಪಿರೋರಂಬತಿ || ಸೂಕ್ಷ್ಮವಾಗನಪಾಯಿನೀ ಪರಚಿ
6. ದಾನಂದಾತ್ಮಿಕಾಯಾಪರಾ ಯಾಪಶ್ಯಂತ್ಯಪಿ ಬಹಿಣೋಡುರನವ
7. ದ್ವರ್ಣಾನ್ಬಹುನ್ಭುತೀ | ಸಂಜರಾತ್ಮತಯಾ ವಿಕಲ್ಪಶಬರಾ ಯಾ
8. ಮಧ್ಯಮಾ ತಾಬಹಿವಿದ್ಯಾತಿರ್ಥಮುನೇರ್ನಿರೂಪಣವಿಧಾ ಕ್ವಾನ್ವೇಪುನ
9. ವೈಖರೀ || ಕರ್ಪೂರದ್ರವಶೀಕರ ಪ್ರಣಯಿನಃ ಕರ್ಪಾರಮಾಲಾನಿಭಾ
10. ಶ್ವಂದ್ರಾ ಲೋಕಸಹೋದಾರಾಃ ಪರಿಣತ ಶ್ರೀಗಂಧಪಾಣಿಂಧಮಾಃ | ದು
11. ಗ್ಧಾಂಭೋಧಿತರಂಗಧಂಗ ಸುಹೃದೋದೀವ್ಯಂತು ವಶ್ರೇಯಸೇ ವಿದ್ಯಾರ
12. ಣ್ಯಗುರೋರ್ಧ್ವಯಾಮೃತಮುಚ್ಚಿತ್ತಾಃ ಕಟಾಕ್ಷಾಂಕುರಾಃ || ಕಿಂಬ್ರ
13. ಹ್ಮಾ ನಚತುರ್ಮುಖೀ ಕಿಮುಹರಿದ್ಧೋರ್ಜೋರ್ನಚಾಂಪ್ರೇಡಿತಂ ಕಿಂವಾಶಂ
14. ಭುರನೌ ನದೃಷ್ಟಿವಿಷಯೇ ವೈಷಮ್ಯಮಾಲಕ್ಷ್ಯತ | ಇತ್ಯ ರೋಚ್ಯ
15. ಚಿರವಿಂಶಿತ್ಥಿಯಃ ಪಶ್ಚಾದಿಪಶ್ಚಿಧ್ಗಣ ವಿದ್ಯಾರಂಣ್ಯ
16. ಗುರುಂ ಕಿಮಪ್ಯವಯವಿಜ್ಯೋತಿಃಪರಂ ಮನ್ವತೇ | ಅತ್ಯದ್ಧಂಡಪ್ರ
17. ಚಂಡಪ್ರಕರಣ ವಿವಿಧಗ್ರಂಥ ಸಂದರ್ಭಭೇದಪ್ರತ್ಯಕ್ಷೀಕಾ
18. ರ ಕರ್ಮಕ್ರಮಕುಶಲತರಪ್ರಾಥ ವಾಗ್ಗುಫನಾನಿ ಯಸ್ತುವ್ಯಾ
19. ಪ್ಯಾನಕಾಲೇ ರಚಯತಿ ಹಿಮವತ್ಸಾನು ನಿರ್ಭೇದ ಭಿಂನಸ್ಪರ್ಷ
20. ದ್ಗಂಗಾಪ್ರವಾಹಾತುಕರಣಮಮರೋ ಭಾರತೀ ತೀರ್ಥವಿಷಃ || ಅಸ್ತಿ
21. ತ್ರೈಲೋಕ್ಯ ಜೀವಾತುರಾಗದಇವ ಮೂರ್ತಿಮಾನ್ | ಪರಮಶ್ವಕೋಟೀ
22. ರಪ್ರಥಮಾತರಣಂತಶೀ || ತದನ್ವಯೇ ಮಹಾತೇಜಾ ಯದುರಾಸೀ
23. ನೈಕೀಪತಿಃ | ಸೋಮಪಂಶ್ಯಾಯತ ಶ್ಲಾಘ್ಯಾಯಾದವಾ ಇತಿ ವಿಶ್ವ
24. ತಾಃ || ತೇಷುಶ್ವತೋಘೋಪ್ತೇ ಜನ್ಮೀ ಶ್ರೀಸಂಗಮನ್ಯಪಾತ್ಮಜಃ ವೀರ
25. ಶ್ರೀಮಂಗರಾದರ್ಶೋ ವೀರಶ್ರೀ ಬುಕ್ಕಭೂಪತಿಃ || ವಿದ್ಯಾತಿರ್ಥ

26. ಜ್ಞಾನಮತಿಶುಭಧಾರತೀ ತೀರ್ಥಪದ್ಮೇ ನಿತ್ಯವ್ಯಕ್ತಾದ್ವಯಚಿ  
27. ದಮ್ಯುಧಾನಂದ ಸಾರಭ್ಯಭಾಜಿ | ವಿದ್ಯಾರಣ್ಯದ್ಯುಮಣಿಮಹಿ

(ಹಿಂಭಾಗ)

28. ಮಪ್ರಾಪ್ತಲಕ್ಷ್ಮೀವಿಕಾಸೇ ಧೂಯೋಧೂಯೋ ವಿಹರತಿ ಸುಖೀಬುಕ್ಕಧೂಪಾ  
29. ಲಹಂಸಃ || ತತ್ಕಟಾಕ್ಷೇಣ ತದ್ರೂಪಂದಧತಾಬುಕ್ಕ ಧೂಪತೇಃ | ಅವಿರಾಸೀ  
30. ದ್ಧರಿಹರಕ್ಷೇರಾಬ್ಧೇರಿನ ಚಂದ್ರಮಾಃ || ವಿಜಿತಾರಾತಿವ್ರಾತೋವೀ  
31. ರ ಶ್ರೀಹರಿಹರಕ್ಷಮಾಧೀಶಃ | ಧರ್ಮಬ್ರಹ್ಮಾಧ್ಯನ್ಯಃ ಕಲಿಂಸ್ವಚ  
32. ರಿತೇನ ಕೃತಯುಗಂಕುರುತೇ || ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಕವರ್ಷ  
33. ರಕ್ಷಿಂ ಕ್ಷಯ ಸಂವತ್ಸರದ ಜ್ಞೇಷ್ಠ ಬಹುಲ ರ್ಷಿ ಶನಿವಾರದ  
34. ಲು ಶ್ರೀಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಅರಿರಾ  
35. ಯ ವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಶ್ರೀ ವೀರಪ್ರತಾಪ  
36. ಹರಿಹರ ಮಹಾರಯರು ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂಗಳು ಪರಿ  
37. ಪೂರ್ಣರಾದಲ್ಲಿ ಪಂಪಾಕ್ಷೇತ್ರದಲ್ಲಿ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ದೇವರ ಸನ್ನಿಧಿ  
38. ಯಲಿ ಆರಗದವೇಂರೆಯದೊಳಗಣ ಕಿಕ್ಕುಂದ ನಾಡೊಳಗೆ ವರ  
39. ಹೆಗೆ ೪೦೦ ಹೊನ್ನು ಸಾತಳಿಗೆಯ ನಾಡಮೇಲುಭಾಗಿಯೊಳಗೆ  
40. ಣ ಹಗಡೂರು ಗ್ರಾಮ ತೆಲುಪುದು ವರಹಗದ್ಯಾಣ ೧೦೦ ಉಭ  
41. ಯಂ ವರಹಗದ್ಯಾಣ ೫೦೦ ಹೊನ್ನುನಸ್ಥಲವೆ ನೂಲುಪ್ರತಿ ಯಾಗಮಾ  
42. ಡಿ ಸಿಂಗೇರಿಯ ಗ್ರಾಮಾಶ್ರಿತ ಮಹಾಜನಂಗಳಿಗೆ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ  
43. ಪುರವಾಗಮಾಡಿ ದಾನಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ ತಾಮ್ರಶಾಸನ  
44. ಆ ವಿದ್ಯಾರಣ್ಯ ಪುರವಾದ ಕಿಕ್ಕುಂದ ನಾಡನಡುಭಾಗಿಯಲ್ಲಿ ಪೂರ್ವದ  
45. ತ್ತಹೊಣಗಾಗಿ ಕೆಇ ೭ ಕಂಶೀಕೆ ೧ ಶೆಡೆ ೨ ಕಂತೆಲುವ ವರಹ ಗದ್ಯಾಣ ೧೨೭  
46. ಹ ೪ ಮೇಲುಭಾಗಿಯಲಿ ಪೂರ್ವದತ್ತ ಹೊಣಗಾಗಿ ಕೆಇ ೧೧ ಕಂಶೀಕೆ  
47. ೩ ಅರಶೆಡೆಗೆ ತೆಲುವ ವರಹ ಗದ್ಯಾಣ ೨೫೨ ಮರೆಗೊಡಗೆ  
48. ಗಳಿಂದ ತೆಲುವ ವರಹ ಗದ್ಯಾಣ ೨೦ ಹೊನ್ನುನೂ ಹ ೬ ಅಂತುಗದ್ಯಾಣ  
49. ೪೦೦ ಹಗಡೂರ ಭಾಗಿಯಿಂದ ವರಹ ಗದ್ಯಾಣ ೧೦೦ ಉಭಯಂ  
50. ವರಹಗದ್ಯಾಣ ೫೦೦ ಕಂಪ್ರತಿವೃತ್ತಿ ೧ ಕಂ ೫ ಹೊನ್ನುನರೆ  
51. ಕದಲ್ಲಿ ಶ್ರೀ ವಿಶಂಕರದೇವರಿಗೆ ವೃತ್ತಿ ೧ ಭಾರತೀರಾಮ  
52. ನಾಥದೇವರಿಗೆ ವೃತ್ತಿ ೧ ವಿದ್ಯಾವಿಶ್ವೇಶ್ವರದೇವರಿಗೆ ವೃ  
53. ತ್ತಿ ೧ ಜನಾರ್ದದೇವರಿಗೆ ವೃತ್ತಿ ೧ ಅಂತು ದೇವಸ್ಥಾನ  
54. ಗಳಿಗೆ ವೃತ್ತಿಗಳು ೪ ಬ್ರಹ್ಮದಾಇಗೆ ಬುಕ್ಕಾಖೆಯವ  
55. ಸಿಪ್ಪಗೋತ್ರದ ಕೂಮದೇವಭಟ್ಟರ ಮಕ್ಕಳು ರಾಮಕ್ಕ

*Transliteration.*

I. A.

- 1 śrī namas tumga-sīraś-chumbi-chandra-chāmara-chāravê | trailôkya-  
nagarāram-  
2. bha-mûlastambhāya Sambhavê || pātu trīni jaganti santatam akûpârât  
samâ-

3. bhyuddharan dhâtrîm krôda-kalêbaras sa bhagavân yasyaika-damshtâm-  
kurô<sup>1</sup> ! kûrmah
4. kandatî nâlatî dvirasanah patramtî dig-dantînô Mêruh kôsatî mēdîni
5. jalajati vyômâpi rōrambatî || sūkshmâ vâg anapâyinî para-chi-
6. d-ānamdātmikā yā parā'yā paśyantyapī barhinôdurasava-
7. d varnnân[b] ahûn bibhritî ! samjalpâtmatayâ vikalpa-śabalâ yâ
8. madhyamâ tâ bahir Vidyâtîrtha-munêi nirûpana-vidhau kvâ svê<sup>2</sup> puna[r]
9. vaikhari || karpûra-drava-śîkara-pranayinah kalhâra- mâlâ-nibhâ-
10. ś chandrâlôka-sahôdârâh<sup>3</sup> pariuata-śrîgandha-pānimdhamâh ! du-
11. gdhâmbhōdhi-taramga-bhamga-suhridō divyantu vas[ś] rêyasê Vidyâra-
12. nya-gurôr ddayâmrîta-muchâś chitrâh katâkshâmkurâh || kim Bra-
13. hmâ na chaturmukhî kimu Harir ddôshnôr na chāmnrēditam kim vâ Śam-
14. bhur asau na drishti-vishayê vaishamyam âlakshyata ! ityalôchya<sup>4</sup>
15. chira[m] viniśchita-dhiyah paśchād [v] ipaśchid-gana<sup>5</sup> Vidyâramnya-
16. gurum kim apy avayavi jyôtiḥ param manvatê ! atyuddamda-pra-
17. chamda-prakarana-vividha-gramtha-samdarbha-bhêda-pratyakshî-kâ-
18. ra-karma-krama-kuśalatara-praudha-vâg-gumphanâni yas tu vyâ-
19. khyâna-kâlê rachayati Himavat-sānu-nirbhêda-bhinna-spharja-<sup>6</sup>
20. d-Gamgâpiavâhâtukaranam<sup>7</sup> amalô Bhâratî-tîrtha êshah || asti
21. trailôkya-jivâtur âgada iva mûrttimân ! paramasva-kôti-
22. ra-prathamâ-taranam Śasî || tad-anvayê mahâtêjâ Yadur âsi-
23. n mahipatiḥ ! Sôma-vamśyâ yataś[ś] lâghyâ Yâdavâ iti visî-
24. tâh || tēshu śritô bhûp tējaśvî śrî Sangamanripâtmaḥ vîra-
25. śrî-mamgalâdarsô vîra-śrî-Bukka-bhûpatiḥ || Vidyâtîrtha-<sup>8</sup>
26. j janimatî śubha<sup>9</sup> Bhâratî-tîrtha-padme nitya-vyaktâdvaya-chi-
27. d-amribhâ<sup>10</sup> nanda-saurabhya-bhâjî ! Vidyâranya-dyumanî-mahi-

## I. B.

28. ma-prâpta-lakshmî-vikâsê bhûyô bhûyô viharati sukhî Bukka-bhûpâ-
29. la-hamsah || tat-katâkshêna tad-rûpam dadhata Bukka-bhûpatêh ! avirâsî-
30. dd Harihara kshîrâbdhêrjiva chandramâh || vijîtarâti-vrâtô vî-
31. ra-śrî-Harihara-kshamâdhîśah ! dharma-bramhmâdhvanyah Kalim sva-cha-
32. ritêna Kṛtāyagam kurutê || svastî śrî-jayâbhyudaya Saka-varsha
33. 1309 Kshaya- samvatsarâda Jyêshtha bahula 13 Śanivârâda-
34. lu śrîman mahârâjâdhîrâja râjaparamêśvara arîrâ-
35. ya-vibhâda bhâshege-tappuva-râyara-ganda śrî vîra-pratâpa
36. Harihara-mahârayaru śrî Vidyâramnya-srîpâdamgalu pari-
37. pûrnnarâdallî Pampâkshêtradallî śrî Virûpâksha-dêvara sannidhi-

<sup>1</sup> Read damshtâmkurê   <sup>2</sup> Read Kvâstê   <sup>3</sup> Read sahôdârâh   <sup>4</sup> Read ityalôchya   <sup>5</sup> Read ganô.  
<sup>6</sup> Read sphûrjad   <sup>7</sup> Read pravâhânukaranam   <sup>8</sup> Read Vidyâtîrthâ   <sup>9</sup> Read subhê   <sup>10</sup> Read amṛita.

- 38 yalī Āragada vēmtheyadolagana Kikkumda-nādōlage vara-  
 39. ha ga 400 homnu Sātalige ya-nāda mēlubhāgiyolaga-  
 40 na Hagadūru-grāma teruvudu varaha gadyāna 100 ubha-  
 41 yam varaha gadyāna 500 homnina sthalava nūru vrittīyāgi mā-  
 42 di Simgēriya grāmāśrita-mahājanamgalige śrī Vidyāramnnya-  
 43 puravāgi mādi dāna-dhārāpūrvakavāgi kotta tāmra-śāsana  
 44. ā Vidyāranya-puravāda Kikkunda-nāda nadu-bhāgiyalli pūrvada-  
 45 tta horagāgi kei 7 kam śike 1 śede 2 kam teruva varaha gadyāna 127  
 46. ha 4 mēlubhāgiyalli pūrvadatta horagāgi kei 11 kam śike  
 47 3 araśedege teruva varaha gadyāna 252 malegodage-  
 48 galimda teruva varaha gadyāna 20 honnū ha 6 amtu gadyāna  
 49. 400 Hagadūru bhāgiyimda varaha gadyāna 100 ubhayam  
 50 varaha gadyāna 500 kam prativritti 1 kam 5 honnina le-  
 51 kadalli śrī Vi[dyā] Samkara-dēvarige vritti 1 Bhāratī-Rāma-  
 52 nātha-dēvarige vritti 1 Vidyā-Viśvêśvara-dēvarige vri-  
 53 tti 1 Janārddā [na] dēvarige vritti 1 antu dēvasthāna-  
 54 galige vrittigalu 4 brahmadāge Rikśākheya Va-  
 55. sishta-gōtrada Koma-dēva-bhattara makkaḷu Rāmakri-

*Translation.*

**LL. 1-2**

The usual stanza in praise of Śambhu

**LL. 3-5.**

May the Lord who took the body of a boar raising the earth from the ocean and whose tusk resembling a sprout has the great Tortoise as its root, the serpent (Śêsha) as the stalk, the elephants of the quarters as its leaves, the Mēru (mountain) as its bud, the earth as its lotus flower, and the sky as the bee (in it)—protect the three worlds constantly.

**LL. (5-9.)**

Where is the kind of speech capable of describing Vidyātīrtha muni? Is it the *Para* which is a very fine kind of speech, extending everywhere and dealing with the knowledge and bliss of God? Is it the *Paśyantī* assuming varnas various (letters, colours) like the peacock's feathers, stars and *rasa* (figures of speech, tastes, etc.)? Is it the *Madhyamā* full of (children's) prattle (samjālpātmatā) and uncertain and variegated (vikalpa-śabala)?

**LL. (9-16.)**

May the wonderful glances of Vidyāranya which resemble showers of camphor dust, garlands of the *kalhāra* flower, rays of the moon, sandal paste and waves of the Milky Ocean and which shower the nectar of compassion bring you happiness! Can he be Brahma? He has not got four faces Can he be Viṣṇu? He has not



got four arms Can he be Śiva? No oddness of the eyes is observed in him. Having thus argued for a long time, the learned have come to the conclusion that Vidyâranya is the supreme light incarnate

**LL (16-20 )**

The impressive and dignified discourses delivered by Bhâratâtîrtha when expounding various works treating of abstruse subjects resemble the uninterrupted flow of the Ganges from the slopes of the Himâlayas. There is the moon descended first from the top of Śiva's head, who is like an incarnation of the medicine which gives life to the three worlds. [This stanza is faulty.]

**LL (21-25 )**

In his race was born the highly glorious king Yadu, after whom kings of that race became known as the Yādavas Among them was the bright and valiant king Bukka, son of Sangama and an auspicious hand-mirror to the goddess of heroism

**LL. (25-29 )**

The swan Bukka sports happily near the lotus Bhâratâtîrtha, which having sprung from Vidyâtîrtha (otherwise the water of learning) possesses the fragrance of joy from the nectar of the knowledge of non-dualism ever manifest and expands by the rays of the sun Vidyâranya.

**LL. (29-32.)**

From Bukka who through his grace assumed his form was born Harihara as the moon from the Milky Ocean The valiant king Harihara has conquered all the enemies, is a traveller in the path of dharma and Brahma and converts Kaliyuga into Kṛtayuga by his pure conduct

**LL. (32-43 )**

Be it well In the victorious and prosperous śaka year 1309 corresponding to the year Kshaya, on the 13th lunar day of the dark half of Jyêshtha, on Saturday, the illustrious mahârâjadhîrâja, a paramêśvara to kings, champion over hostile kings, conqueror of kings who break their word, the valiant Harihara-mahâîrîya, on the death of Vidyâranya-śrîpâda (*paripûrnanarâdalli*) granted at Pampâkshêtra in the presence of the god Virûpâksha, lands of the annual income of 400 varaha gadyânas situated in Kikkunda-nâdu of the Âraga-ventheya and also lands of the annual income of 100 varaha gadyânas situated in the village Hagadûr in the upper part (*mêlubhâga*) of Sâtalige-nâd, altogether lands of the total annual revenue of 500 varaha gadyânas, dividing the same into 100 vṛttis, to the mahâjanas of the village Singeri with the pouring of water, constituting the lands into the village Vidyâranyapura To this effect is this copper śâsana granted

**LL. (44-55.)**

In that Vidyâraryapura, in the middle portion of Kikkunda-nâd, excluding the previous grants seven *keyrs* (fields of wet land), *śike* one and *sedes*<sup>1</sup> 2 (divisions of land), are to pay (every year) 127 gadyânas and four hanas. In the upper portion (*melubhâgr*), excluding previous grants, 11 *keyrs*, 3 *śike*, and *sede*  $\frac{1}{2}$  pay 252 gadyânas, the *malegodage* lands (hilly lands paying only a small sum for rent<sup>2</sup> pay 20 gadyânas and six hanas altogether the income is 400 gadyânas. Lands in Hagadûr yield a revenue of 100 gadyânas. The two together bring a revenue of 500 varaha gadyânas

These lands of the annual revenue of 500 gadyânas were to be divided into vrittis, each vritti consisting of lands of the revenue of five gadyânas (or hons). Of these one vritti was to be given to god Vi (dyâ) śankara, one to god Bhâratîrâmanâtha<sup>1</sup> one to god Vidyâvisvêśvara, one to God Janâdana, altogether four vrittis (were to be given) to the temples. Grants to Brahmans. To Râmakri, son of Komadêvabhata, of Rikśâkhâ and Vasishtha-gotra (Here the plate stops).

*Note.*

This inscription is of great interest as it gives us the approximate date of the death of the famous guru Vidyâranya and the establishment of the agrahâra named Vidyâranyapura in his memory by the king Harihara II of Vijayanagar. It also shows us the relation of Vidyâranya to Vidyâtîrtha on the one hand and to Bhâratî-tîrtha on the other and also of king Bukka I to each of these gurus. Unfortunately, the inscription is incomplete consisting of one plate only. The text of this has been already published with a facsimile in plate XIV and pages 38-9 and summary and notes published in pp 58-59 of the Mysore Archæological Report for 1916. As however it is a very important record and considerable information has been added since regarding Vidyâranya, the inscription has been published once again with the text, full translation and notes

**Paleography.**

The characters are Nâgarî except numerals in lines 33 (1309), 40 (100), 41 (500) etc., which are in Kannada. The letters are clear and well-formed and uniform. They differ from the later Deva-Nâgarî characters

See letters	śa	in lines	1, 2, 4
	cha	„	1
	ra	„	1, 4
	na	„	2
	ja	„	2, 5, 16

<sup>1</sup> The exact meaning of these terms *keyr*, *śike* and *sede* is not known. For *sede* see also E. C. V. Belur 176.

	ksha	in lines	5, 17, 28	
	tha	,,	8,17,52	
	ri	,,	54	
	dha	,,	8,17	
	i	,,	14,21,23	
	e	,,	20 & ai in line 50	
	a	,,	20	
	gha	,,	23	
	ho	,,	41, etc. }	} are peculiar.
	me	,,	39	
but	ho	,,	39 is the usual form	
so also	me	,,	46	

### Language.

Language is Sanskrit verse up to line 32 and Kannada prose from line 33 to the end. There are several mistakes in the writing but not in composition. Even some of the stone inscriptions whose genuineness is not doubted do contain many mistakes. Such mistakes are due to the scribe and not to the author. In this inscription, no such irregularities in language are found. The Sanskrit stanzas are of a high order of scholarship

### Date.

The date is given in line 33—S' 1309 Kshaya sam. Jyesh ba. 13 S'a. S' 1308 is Kshaya and S' 1309 is Prabhava. If we take the cyclic year as correct, the given details of dating correspond to Saturday 26th May 1386. The weekday as given is correct and the date is regular and falls in the reign of Harihara II. If we take Ś 1309 as the year intended, the date would correspond to 14th June 1387, a Friday and not Saturday as stated in the grant

### Other Particulars.

The grant was made by King Harihara II (who is given imperial titles) in the record from his capital Pampākshêtra (or Hampe). He is praised as *dharma-brahmādhvanya*, a traveller in the path of dharma and Brahma. The fine stanza in lines 25-29 indicates the relation between the gurus Vidyâtîrtha, Vidyâranya and Bhâratîrtha. According to this Vidyâtîrtha seems to be the guru of Bhâratîrtha. Vidyâranya is styled the sun by whose rays the lotus Bhâratîrtha expands and this would indicate that he stood in the form of a teacher or senior to Bhâratîrtha. The invocatory stanzas in the beginning of this inscription indicate the same order Vidyâtîrtha, Vidyâranya and Bhâratîrtha. We shall see later that the Kadita of Sringeri Matt of 1382 also follows the same order. The

semi-historical narrative Vidyâranyakâlaṇṇa as also the Râjakâlanirnaya which was composed probably at the end of the 16th century (see M.A R. 1932, p. 10) also tells us that Vidyâranya was the disciple of Vidyâśankara (or Vidyâtîrtha) and that Bhâratîrtha was his junior or disciple as he is said to have written the work under the orders of Vidyâranya. Guruvamsakâvya, a poem of the 18th century giving the history of the gurus of the Śringêri Matt according to the Śringêri tradition, tells us that Vidyâranya and Bhâratîrtha both took *sanyâsa* from Vidyâtîrtha, that they were both brothers, Vidyâranya being the elder of the two by birth but that he was initiated as a *sanyâsi*, some time after his younger brother. But other legends of a later date make Bhâratîrtha direct guru of Vidyâranya, *e g* Manimanjarîbhêdinî, a poem of 19th century A.D. and Keladinripaviṇaya, a Kannada prose work composed at the end of the 18th century. The evidence of the present inscription seems to indicate that Vidyâranya was senior to Bhâratîrtha.

That Bukka I respected all the three gurus of Śringêri Matt, Vidyâtîrtha, Vidyâranya and Bhâratîrtha and that Harihara II showed great reverence to Vidyâranya is also clear from this record. He is stated to have founded an agrahâra named Vidyâranyapura in memory of Vidyâranya after his death. Stories of a later date make Harihara I the establisher of both Vidyâranyapura and Śringêri Agrahâras (E. C VI, Sringeri 13 of 1652, No. 35 of M. A. R. 1925 of 1652 Machcheri copper plate copy)

The present record speaks of the grant of Vidyâranyapura made by Harihara II on the death of Vidyâranya. It has to be remembered that the word used is "paripûrṇarâdallî" which means "When he became full" Metaphorically it might mean "When he became united with Brahman or God," or "When he died" The word *pûrṇa* is used to describe the Brahman or God in the Upanishadic verse pûrṇamadah pûrṇam idam pûrṇât pûrṇam udachyate, etc. It is a rule even now to refer to the death of an ascetic of the Advaita sect as *brahmîbhûta*, having become one with Brahma. Whether the date given in the record indicates the date of the grant of the Agrahâra or of the death of Vidyâranya cannot be determined. Some-time must have elapsed before the report of the death of the Vidyâranya reached Harihara II and he issued orders for the grant of an agrahâra in his memory. The only objection to this comes from the Bangalore Inam Office copper plate grant noticed in p 14 of Mysore Archæological Report for 1908. That record speaks of a money grant made by Harihara II to certain Brahmins in the presence of Vidyâranya and the date of the grant is given as Tuesday, Karkâṭaka Sankrântî day, being the 13th lunar day of the bright half of second Āshâdha in the year Kshaya S' 1308 equivalent to July 10, 1386 A.D. 1½ months later than the present record<sup>1</sup>. There must be some mistake in the dating of the copper plate or

<sup>1</sup> The details of the date are taken from the office copy of the record

the grant cited therein was made earlier and was engraved on a later date, the later date being given in the record.

Further the present inscription speaks of vrittis of land granted for four temples at Śringēri in ll 51-53. Of these if we exclude Janārdana temple all the other three temples seem to be *samādhi* temples, raised for the three gurus of Śringeri Matt who had died at Śringēri V1. Śankara is Vidyāśankara temple at Śringēri raised in memory of the death of Vidyâtīrtha. The other two temples Bhāratīrāmanātha and Vidyāviśvêśvara may on this analogy refer to the samādhi-temples raised in memory of Bhāratīrtha and Vidyāranya. As this copper śāsana can only have been composed some time after the death of Vidyāranya, there is no difficulty in supposing that the śāsana refers to a grant to a temple raised newly in memory of Vidyāranya. The Matt authorities at Śringēri are unable to identify any of the gurus in whose memory the 12 samādhi temples near the Vidyāśankara temple were set up. There is a tradition that Vidyāranya died at Hampe. But this may be a later invention and it is difficult to say whether the Vidyāranya who died at Hampe is not a later Vidyāranya of the Śringēri Matt of the time of Krishnarāya (M. A. R. 1916, p. 18) who is said to have lived and preached near Hampe and is believed by some to be the founder of the Kūdali Matt. The Guruvamśakavya refers to a temple built at Śringeri in memory of Bhāratīrtha (M. A. R. 1928, p. 17) and Vidyāranyakālaṅkāna speaks of a temple of Vidyāranya yōgi at Śringēri. (See M.A.R. 1932, p. 101)

25

Bhānuvallī copper plate grant of Harihara II dated Ś 1319 in the possession of the Matt at Śringēri.

3 Plates. Nandī Nāgarī characters. Sanskrit language.

Size 7½" × 4½"

ಶೃಂಗೇರಿ ಮರದಲ್ಲರುವ 3ನೆಯ ತಾಮ್ರಶಾಸನ.

3 ಹಲಗೆಗಳು ಉಂಗರವಿಲ್ಲ

ಪ್ರಮಾಣ 7½" × 4½".

ನಾಗರಾಕ್ಷರ

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ | ನಮಸ್ತುಂಗಶಿರಃ
2. ಶ್ವಂಭಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ
3. ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ | ಅವ್ಯಾದವ್ಯಾಹತೈಶ್ವರ್ಯ ಕಾರ
4. ಣಂ ವಾರಣಾನನಃ | ವರದಸ್ತೀವ್ರತಿಮಿರಮಿಹಿರೋ
5. ಹರನಂದನಃ | ಶ್ರೀಮಾನಾದಿವರಾಹೋಯಃ ಶ್ರಿಯಂ ದಿಶ
6. ತು ಭೂಯುನೀಂ | ಗಾಢಮಾಲಿಂಗಿತಾ ಯೇನ ಪೋದಿನೀ ಪೋದ
7. ತೇ ಸದಾ | ಅಸ್ತಿ ಕಂಸ್ತು ಭಕಲ್ಪದ್ವಕಾಮಧೇನು ಸಹೋ
8. ದರಃ | ರಮಾನುಜಃ ಸುಧಾನಾಥಃ ಕ್ಷೀರನಾಗರ ಸಂಭವಃ

9. ಪುದ್ಧೂದಂವೈಯೇತಸ್ಯ [ಯ] ದುರ್ನಾಮ ಮಹೀಪತಿಃ | ಪಾಲಿತಂ
10. ಯತ್ಕುಲಯೇನ ವಾಸುದೇವೇನ ಭೂತಲಂ ಅಭೂತಸ್ಯ
11. ಕುಲಶ್ರೀಮಾನ ಭಂಗುರು ಗುಣೋದಯಃ | ಅಪಾಸ್ತದುರಿ
12. ತಾಸಂಗ ಸಂಗಮೋ ನಾಮಭೂಪತಿಃ | ಆಸಂನ್ ಹರಿ
13. ಹರಃ ಕಂಪರಾಯೋ ಬುಕಮಹೀಪತಿಃ | ಮಾರಶೋ
14. ಮುದಪಶ್ಚೇತಿ ಕುಮಾರಾಸ್ತಸ್ಯ ಭೂಪತೇಃ | ಪಂಚಾ
15. ನಾಮಭ್ಯಗತೇಷಾಂ ಪ್ರಖ್ಯಾತಂಬುಕ ಭೂಪತಿಃ | ಪ್ರಚಂ
16. ಡ ವಿಕ್ರಮೋಮಧೈ ಪಾಂಡವಾನಾಮಿವಾರ್ಜುನಃ | ದಿ
17. ಕರೀಂದ್ರ ದುರಾಧಾರಾ ದಕ್ಷಿಣಸ್ಕಂಧ ಬಂಧು
18. ರಃ | ಬುಕರಾಯಸ್ತತ ಶ್ರೀಮಾನಾಸೀದಾಹವಕ
19. ಕೃಷಃ | ಯಸ್ಯೋದೇಯುಧರಂಗೇ ವಿಧಯತಿಶ
20. ರಿತಃ ಸ್ತಾಂಡವಂ ಮಂಡಲಾಗ್ರೇ | ವಕ್ರೇ ಶುಷ್ಕಾ
21. ಸ್ತುರುಷ್ಕಾ ವಿಧಯತಿ ಪರಿತಃ ಕೊಂಕಣಃ
22. ಸಂಕಪಾರ್ಥಃ | ಅಂಧ್ರಾರಂಧ್ರಾಣಿ ಧಾವಂತ್ಯಧ್ಯ
23. ತಿ ಮಧಿಗಿರೇ ಗುರ್ಜರಾರ್ಜರಾಂಗಾಃ ಕಾಂಬೋ
24. ಜಾಚ್ಛಿಂನಧೈರ್ಯಾಃ ಸಪರಿಸಮಭವಃ ಪ್ರಾಪ್ತ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

25. ಭಂಗಾಕಲಿಂಗಾಃ | ರಾಜಾಧಿರಾಜಸ್ತೇಜಸ್ವೀ
26. ಯೋರಾಜಪರಮೇಶ್ವರಃ | ಮೂರುರಾಯರಗಂಡಾ
27. ಖ್ಯಃ ಪರರಾಯ ಭಯಂಕರಃ | ಹಿಂದುರಾಯಸುರ
28. ತ್ರಾಣ ದುಷ್ಟಶಾರ್ದೂಲಮರ್ದನಃ | ತಸ್ಯ ಗೌರಾಂಭಿ
29. ಕಾನಾಮ ಮಹಿಷೀ ಸಮಜಾಯತ | ಮಾನನೀಯಗು
30. ಣಾಮಾನಾವಲಭಸ್ಯ ಯಥಾರಮಾ ಕಪರ್ದಿನಾಥ ಗೌರೀ
31. ಶಚೀವ ನಮುಚಿ ದ್ವಿಷಃ | ಹಿತಾಮಹಸ್ಯಸಾವಿತ್ರಿಚ್ಛಾ
32. ಯಾದಿನಮಣೀರಿವ | ವಿರಾಸವಿಧ್ರಮೋಲಾಸತಿ
33. ರಸ್ತ್ಯತತಿಲೋತಮಾಃ | ಅನುಸೂಯಾಹಿ ಸಾಸೂಯಾ ಯತ್ಯ
34. ತಿವ್ರತ್ಯಸ್ಯಸಂಪದಾ | ಅಹಿನಭೋಗಸಂಶಕ್ತಿರ
35. ಸೌರಾಜಶಿಖಾಮಣಿಃ | ತಸ್ಯ ಹರಿಹರಂ ಗೌಯಾ
36. ಕುಮಾರಮುದಪಾದಯತ್ | ಸಿಷ್ಣಾನ್ ಸಂರಕ್ಷಿತಾ ಯ
37. ಸ್ಯ ದುಷ್ಟಾನಾಮಪಿನಿಗ್ರಹಃ | ಲಬ್ಧಾ ಧೈರ್ವಿದುಷಾಂ
38. ಸಾಧೈಶಾ ಘೋರೈ ಹರಿಹರಾತ್ಮನಃ | ಯಸ್ಮಿನ್‌ಪೋಡ
39. ಶದಾನಾನಾಂಶಸಾಪರಿಶೋಭತೇ | ದಾನಾಂಬುಧಾರ
40. ಯಾ ತಸ್ಯವಧಂತೇ ಧರ್ಮಪಾದಪಾಃ | ಶಕಾಬ್ದೇವಸು
41. ಚಂದ್ರಾಗ್ನಿವಿಧುನಾಯುತವತ್ಸರೇ | ಧಾತ್ರಮಾ
42. ಘೇಶತೇಪಕ್ಷೇ ಸಪ್ತಮ್ಯಾಂಚಗಹತಿಧೌ | ತುಂಗಭ
43. ದ್ರಾನದೀತೀರೇ ಶ್ರೀವಿರೂಪಾಕ್ಷ ಸಂನಿಧೌ |
44. ಆ ರಂಗರಾಜ್ಯೇ ಮಲೆನಾಡುಕೇಚ ಮಹತರೇ ಕಾರ
45. ಕಳೇಚಸೀಮ್ನಿ | ಬೆಲಾರೇ ನಾಮಖ್ಯಮತ್ಸು ವಾನೇ
46. ಮನೋಹರಾಯಾಂ ಮತತಿಪ್ರತೀತೇಂ | ಹಾಲುಮುತ್ತು

47. ರಿಕೋಗ್ರಾಮಾತ್ಪಶ್ಚಿಮಾಶಾಮುಪಾಶ್ರಿತಂ | ಹೊ  
48 ಲಲೂರಾಂಹ್ವಯಾಗ್ರಾಮಾತ್ಪೂರ್ವಸ್ಯಾಂದಿಶಿ ಸಂ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

- 49 ಸ್ಥಿತಂ | ಕೆಂದಂಟ್ಟಗೋಮುಖಧಾ ಗ್ರಾಮಾದ ವಾಚ್ಯಾಂ  
50 ದಿಶಮಾಗತಂ | ಶ್ರೀಮಚ್ಚೀಕರಡಿಕಾಗ್ರಾಮಾ  
51 ದುದೀಚ್ಯಾಂ ದಿಶಮಾಗತಂ | ಭಾನುವಳ್ಳೀತಿನಾ  
52. ಮಾನಂ ತ ತೋಹರಿ ಹರಾಖ್ಯಯಾ | ತಟಾಕಾರಾಮ  
53. ಸಂಯುಕ್ತಂಮಂ ಸಭೋಗಸಮಂಸ್ವಿತಂ | ಹಿಂಮಾಂಶ  
54. ವೇ ಕಾಶಿಕವಂಶ ಸಿಂಧೋರಗ್ರೇಸರಾಯಾಖ  
55. ಲಯಾಜುಷಾಣಾಂ | ವೇದಾಂತ ನಿಷ್ಪಾಯಚಕಾರಣಿ  
56 ಕ್ಯ ಶ್ರೀಮಾಧವೇಂದ್ರಾರ್ಯಧಿಪಾತ್ಮಜಾಯ | ಶ್ರೀ ಮಾ  
57 ಧವೇಂದ್ರಾಯಸಮಾಶ್ರಿತಾಪಸ್ತಂಬಾಖ್ಯ ಸೂತ್ರಾಯ ದಯಾ  
58. ಕರಾಯ | ನಿಧಾನ ನಿಕ್ಷೇಪಮುಖಾಷ್ಟ ಭೋಖಾಕಾ  
59. ರಯೋಗತಂಬಹು ಸಸ್ಯಪೂರ್ವಂ | ಆ ಚಂದ್ರ ತಾರಾರ್ಕಮ  
60. ದಾದಮುಷ್ಮಾಮದಾನ್ಮದಾ ಧರಿಹರರಾಯಭೂಪಃ |  
61 ಯಶಸ್ವೀ ಯಜಮಾನೋನೌ ಮಾಧವಾಖ್ಯ ಸತಾಂವರಃ  
62. ವಿಂಶದ್ವೈತಿಭಿರಾಖ್ಯಾತಂ ಸರ್ವಸಸ್ಯಪ (ಲೈ)  
63. ಲೈರ್ಯುತಂ | ಸಪಂಚದಸವೃತ್ತೀಶ್ಚ ವೇದವಿದ್ಭೃಃ  
64 ಸ್ತಧಾದಶ | ನಾನಾಶಾಖಾಭಿಧಾಗೋತ್ರ ಸೂತ್ರಾಸ್ತೇ  
65. ತೇಮಹೀಸುರಾಃ | ವೃತ್ತಿಮಂತೋವಿಲಿಖ್ಯಂತೇ ವೇದ  
66 ವೇದಾಂತ್ಪಾರಗಾಃ |

(ಇಲ್ಲಿ ೨ ಅಂಗುಲದಷ್ಟು ಸ್ಥಳ ಬರೆಯದೆ ಬಿಟ್ಟಿದೆ)

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

- 67 ಅಸ್ಯಾಗ್ರಹಾರವರ್ಯಸ್ಯ ಚತುಶೀಮಾವಿನಿರ್ನಯಃ | ಸ  
68. ವೇಷಾಂ ಸುಖದೋಧಾಯ ಲಿಖ್ಯಂತೇ ದೇಶಬಾಷಯಾ | ಹಾಲು  
69 ಮುತ್ತೂರು ಶ್ರೀಕರಡಿಹೊಲಲೂಕೆರೆಕುಪಕಾಃ | ಗದಕೊ  
70 ಪ್ಪದೇ ಗೋಲುಶ್ಚ ಕಂಪ್ರಡಿಚ್ಚಾಮ್ಲಮಾನಿನಃ | ತೇಷಾಂಮ  
71. ಧೈಷು ಶೀಮೇಷು ಅಡತವರ್ವಡ ಸರ್ಹುಕಃ | ಅಡದಾರ್ಯ  
72. ಡಗುಡತ್ವನಂದಿವೃಕ್ಷೋಡದಾರಿಕಃ | ರಕ್ತಶೈರಾಹ  
73 ನೋವೃಕ್ಷೇಯೇತೇ ಶೀಮಾವಿನಿರ್ನಯಃ | ದಾನಪಾಲನಯೋ  
74. ಮರ್ಛೈದಾನಾಚ್ಛೇಯೋನುಪಾಲನಂ | ದಾನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ  
75 ಪಾಲನಾದಚ್ಯುತಂಪದಂ | ಏಕೈವಭಗಿನೀರೋಕೇನ  
76. ಸರ್ವೇಷಾಮೇವಭೂಭುಜಾಂ ನಭೋಜ್ಯಾನಕರಗ್ಯಾಂಹ್ಯಾವಿ  
77. ಪ್ರದತ್ತಾವನುಂಧರಾ | ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುಂ ನೃಪಾ  
78 ಣಾಂ ಕಾರೇಕಾಪಾಲನೀಯೋ ಭವದ್ಭಿಃ | ಸರ್ವಾನೇತಾನ್  
79. ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋಯಾಚತೇರಾಮ  
80. ಚಂದ್ರ |

ಶ್ರೀ ವಿರೂಪಾಕ್ಷ (ಕನ್ನಡಕ್ಷರದಲ್ಲಿ)

- 1 श्रीगणाधिपतये नमः । नमस्तुंगाशिरः
- 2 श्रुविचंद्रचामर चारवे । त्रैलोक्यनगरारंभ
- 3 मूलस्तंभाय शंभवे । अव्यादव्याहृतैश्वर्यकार
- 4 णं वारणाननः । वरदस्तीव्रतिमिरमिहिरो
- 5 हरनंदनः । श्रीमानादिवराहो यः श्रियं दिश
- 6 तु भूयसी । गाढमालिंगिता येन मेदिनीमोद
- 7 ते सदा । अस्ति कंस्तुभकल्पद्रुकामधेनुसहो
- 8 दरः । रमानुजः सुधानाथः क्षीरसागरसंभवः
- 9 बुदभूदंन्वये तस्य [य] दुर्नाम महीपतिः । पालितं
- 10 यत्कुलियेन वासुदेवेन भूतलं अभूतस्य
- 11 कुलश्रीमानभंगुरुगुणोदयः । अपास्तदुरि
- 12 तासंगसंगमोनामभूपतिः । आसन् हरि
- 13 हरः कंपरायो बुकमहीपतिः । मारपो
- 14 मुदपञ्चेति कुमारास्तस्य भूपतेः । पंचा
- 15 नामभ्यगतेषां प्रख्यातंबुकभूपतिः । प्रचं
- 16 डविक्रमोमध्ये पांडवाना मिवार्जुनः । दि
- 17 करींद्रदुराधारादक्षिणस्कंधबंधु
- 18 रः । बुकरायस्ततश्रीमानासीदाहवक
- 19 केशः । यस्योधेयुधरंगोविधयति प
- 20 रितःस्तांडवं मंडलाग्रे । वक्रे शुष्का
- 21 स्तुरुष्का विधयति पारितः कौकणः
- 22 संकपार्थः । आंध्रारंध्राणि धावंत्यधृ
- 23 तिमधिगिरे गुर्जरा [ज] जरांगाः कांबो
- 24 जाच्छिनधैर्याः सपरिसमभवः प्राप्त

## II Plate Front

- 25 भंगाःकलिंगाः । राजाधिराजस्तेजस्वी
- 26 यो राजपरमेश्वरः । मूरुरायरगंडा
- 27 रव्यः पररायभयंकरः । हिंदुरायसुर
- 28 त्राण दुष्टशार्दूलमर्दनः । तस्यगौरांबि
- 29 का नाम महिषीसमजायत । माननीयगु
- 30 णामानावलभस्ययथारमा कपर्दिना [य] था गौरी
- 31 शर्चाव नमुचिद्विषः । पितामहस्यसावित्री च्छा
- 32 यादिनमणेरिव । विलास विभ्रमोलासति
- 33 रस्कृततिलोतमाः । अनुसूयापि सासूया यत्य
- 34 तिब्रत्यस्य संपदा । अहीनभोगसंशक्तिर
- 35 सौराजशिखामणिः । तस्य हरिहरं गौया
- 36 कुमारमुदपादयत् । सिष्टान् संरक्षिताय
- 37 स्यदुष्टानामपि निग्रहः । लब्धार्थैर्विदुषां
- 38 सार्थैश्चाप्यो हरिहरात्मनः । यस्मिन् षोड



- 39 शदानानां [य] शसा परिशोभते । दानांबुधार  
 40 या तस्य वधंते धर्मपादपाः । शकाब्दे वसु  
 41 चंद्राग्नि विधुनायुतवत्सरे । धातुमा  
 42 धे शितेपक्षे सप्तम्यां च <sup>1</sup>महातिथौ । तुंगभ  
 43 द्रा नादीतीरे श्रीविरूपाक्षसंनिधौ ।  
 44 आरंगराज्ये मलेनाडुके च महतरे कार  
 45 कळे च सीम्नि । बेलारे नामख्यमश्रुवाने  
 46 मनोहरायांमताति प्रतीतै । हालुमुत्तू  
 47 रिको ग्रामात्पश्चिमाशामुपाश्रितं । हो  
 48 ललूरांढ्याग्रामात्पूर्वस्यांदिशिसं

(II Plate Back)

- 49 स्थितं । कैदंङ्गोमुभिधाग्रामादवाच्यां  
 50 दिशमागतं । श्रीमच्छीकरडिकाग्रामा  
 51 दुदीच्यांदिशिमागतं । भानुवळ्ळीतिना  
 52 मानंत <sup>७५५</sup>हारी हराख्यया । तटाकाराम  
 53 संयुक्तं मंसभोगसमंन्वितं । हिमांश  
 54 वे कौशिकवंशसिंधोरग्रेसरायाखि  
 55 लयाजुषाणां । वेदांतनिष्ठाय च कारणि  
 56 क्य श्रीमाधवेंद्रार्यधिपात्मजाय । श्रीमा  
 57 धवेंद्राय समाश्रितापस्तंबाख्यसूत्राय दया  
 58 कराय । निधाननिक्षेपमुखाष्टभोखाका  
 59 रयोगतंबहुसस्यपूर्णं । आचंद्रतारार्कम  
 60 दादमुष्मौ मदान्मुदा धरिहर रायभूपः ।  
 61 यशस्वी यजमानोसौ माधवाख्य सतांवरः  
 62 विंशद्वितीभिराख्यातं सर्वसस्य फलै  
 63 र्युतं । सपंचदसवृत्तिश्चवेदविद्भयः  
 64 स्तथादश । नानाशाखाभिधागोत्र सूत्रास्ते  
 65 ते महीसुराः । वृत्तिमंतो विलिख्यंते वेद  
 66 वेदांतपारगाः ।

III Plate Front

- 67 अस्याग्रहार वर्यस्य चतुशीमाविनिर्नयः । स  
 68 वेषांसुखबोधाय लिख्यन्ते देशभाषया । हालु  
 69 मुत्तूरु श्रीकरडि होललूकैरे कुपकाः । गदेको  
 70 प्पदोगोलुश्च कंम्रडिःच्चास्लमानिनः । तेषांम  
 71 ध्येषु शीमेषु अडते वर्वड सहुकः । अडदार्य  
 72 डगुडश्च नन्दिवृक्षोडदारिकः । रक्रशैलाह  
 73 नो वृक्षे येते शीमाविनिर्नयः । दानपालनयो

- 74 मध्ये दानाच्छेयोनुपालनं । दानात्स्वर्गमवाप्नोति  
 75 पालनादच्युतं पदं । एकैव भगिनीलोके स  
 76 सर्वेषामेव भूभुजां न भोज्या न करग्रां ह्या वि  
 77 प्रदत्तावसुंधरा । सामान्योयं धर्मसेतुं नृपा  
 78 णांकालेका[ले]पालनीयो भवद्भिः । सर्वानेतान्  
 79 भाविनः पार्थिवेन्द्रान् भूयो भूयो याचते राम  
 80 चंद्र ॥

श्रीविरूपाक्ष (in Kannada Characters)

*Transliteration*

**I b.**

1. śrī Ganādhi-patayê namah | namas tunga-śirah-
2. śchumbi-chandra-chāmara-charâvê | trailôkya-nagarârambha-
3. mûla-stambhâya Śambhavê | avyâd avyâhataisvarya-kâra-
4. nam Vâranânanah || varadas tivratinira-mihirô
5. Haranandanah | śrīmân Âdivarâhō yah śriyam dīsa-
6. tu bhûyasīm | gâdham âlimgitâ yēna mēdinī mōda-
7. tē sadâ | asti kamstubha-kalpadru-kâmadhēnusahō-
8. darah || Ramânujah sudhânâthah Kshîrasâgara-sambhavah
9. vudabhûd anvayê tasya [Ya] dur nâma mahîpatih | pâlitam
10. yat-kuliyēna Vâsudēvēna bhûtalam abhût [t] asya
11. kula śrīmân abhamguru-gunodayah | apâsta-duri-
12. tâsamga-Samgamô-nâma-bhûpatih | âsamn Hari-
13. harah Kamparâyô Bukamahîpatih | Mârapô
14. Mudapaś chêtī kumârâs tasya bhûpatēh | panchâ-
15. nâm abhyaga tēshâm prakhyâtam Buka-bhûpatih | pracham-
16. ḍa-vikramô madhyê Pândavânâm iv Ārjunah | di-
17. karīmdra-durâ-dhârâ-dakshina-skandha-bandhu-
18. rah | Bukarâyas tata śrīmân âsīd âhava-kar-
19. kaśah | yasyô dhē yudharamgē vidhayati pa-
20. ritah stâmdavam mandalâgrē | vakrē śushkâ-
21. s Turushkâ vidhayati paritah Konkanah
22. Sankapârthah || Âmdhrâ ramdhrâni dhâvantyadhri-
23. tim adhigirē Gurjarâ [ja] rjarâmgâh Kâmbô-
24. jâ chchhimna-dhairyâh sapari samabhavah prâpta-

**II a.**

25. bhamgâh Kalimgâh | rājâdhirâjas tējasvī
26. yô rāja-paramēśvarah | mûrurâyara-gamḍâ-
27. khyah pararâya-bhayamkarah | Himdurâya-sura-
28. trâna dushta-śârdula-mardanah | tasya Gaurâmbi-

- 29 kâ nâma mahishî samajâyata ' mâniniya-gu-  
 30 nâ-mânâ valabhasya yathâ Ramâ Kapardinâtha Gaurî  
 31. Śachîva Namuchidvishah Pitâmahasya Sâvitri Chchhâ-  
 32. yâ Dinamanêr iva ' vilâsa-vibhramôlâsa-ti-  
 33. raskrita-Tilôt [t] amâh ' Anusûyâpi sâsûyâ yatya-  
 34. tivratyasya sampadâ ' ahinabhôga-samsâktir a-  
 35. sau râja-śikhâmanih ' tasya Hariharam Gau [r] yâ  
 36. Kumâram udapâdayat ' sishtâm samrakshitâ ya-  
 37. sya dushtânâm api nigrahah ' labdhârthair vidushâm  
 38. sânthai slaghyo Hariharâtmanah ' yasmin shôda-  
 39. śa dânanâm [ya] śasâ parisôbhatê ' dânâmbudhâra-  
 40. yâ tasya va [r] dhantê dharma-pâdapâh ' Śakâbdê vasu-  
 41. chandrâgni vidhunâ yuta vatsarê ' Dhâtru-Mâ-  
 42. ghê sitê pakshê saptamyâm cha gaha tithau ' Tumga-bha-  
 43. drâ-nadîtîrê śrî Virûpâksha-samnîdhau '   
 44. Âranga-râjyê Male-nâdukê cha mahatarê Kâra-  
 45. kalê cha simni ' Belârê nâmakhyam asnuvânê  
 46. manôharâyâm matatî-pratîtêm ' Hâlumuttû-  
 47. rikô grâmât paschimâśâm upâsritam ' Ho-  
 48. lalûrâmhvayâ-grâmât pûrvasyâm disî sam-

## II b

- 49 sthitam ' Kemdamttagômubhidhâ-grâmâd avâchyâm  
 50. disam âgatam' śrîmat Śrikaradîkâ-grâmâ-  
 51. d udîchyâm disîmâgatam' Bhânuvallîti-nâ-  
 52. mânâmatatô Hariharâkhyayâ tatâkârâma-  
 53. samyuktam mamsabhôgha-samanvitam ' Himâmśa-  
 54. vê Kauśika-vamśa-sîmdhôr agrêsarâyâkhi-  
 55. la-yâjushânâm ' Vêdânta-nishtâya cha Kârani-  
 56. kya śrî Mâdhavêndrârya dhîpâtmajâya ' śrî Mâ-  
 57. dhavêndrâ (m) ya samâsrit Âpastambâkhyâ-sûtrâya dayâ-  
 58. karâyâ ' nîdhâna-nîkshêpa-mukhâshtabhôkhâka-  
 59. ra yôgatam bahu-sasya-pûrnam ' âchandratârârkam a-  
 60. dâd amushmau adâd mudâd Harihararâyâ-bhûpah '   
 61. yaśasvî vajamânôsau Madhavâkhyâ satâmvarah  
 62. vîṁśad vritibhir âkhyâtam sarva-sasya-phalâi-  
 63. lair yutam ' sapamchadaśa-vritîścha vêdavidbhyah  
 64. stathâ daśa ' nânâ śâkhâbhîdhâ-gôtra-sûtrâs tē  
 65. tē mahîsurâh ' vrittîmamtô vilikhyamtē Vêda-  
 66. vêdânta-pâragâh

## II a

- 67 asyâgrahâra-varyasya chatu-śîmâ-vinirnayah | sa-  
 68. rvêshâm sukhabôdhâya likhyamtê dêśa-bhâshayâ | Hâlu-  
 69. muttûru Śrîkaradî Holalûr Kerekupakâh | Gadeko-  
 70. ppa Dogôluścha Kammradîh chchâmla mâninah ||têshâm mam-  
 71. dhyêshu śîmêshu adate varvada sarhukah adadârya-  
 72. dagudâś cha namdî-vrikshôda-dârikah rakra-śailâha-  
 73. nô vrikshê yêtê śîmâ-vinirnayah | dânapâlanayôr  
 74. madhyê dânachchhâyônu-pâlanam | dânat svargam avâpnôti  
 75. pâlanâd Achyutam padam | êkaiva bhaginî lôkê (sa)  
 76. sarvêshâm êva bhûbhujâm na bhôjyâ na karagrâmhyâ vi-  
 77. pradattâ vasumdhârâ | sâmanyôyam dharmasêtum nripâ-  
 78. nâm kâlê kâ [lê] pâlanîyô bhavadbhîh | sarvân êtân  
 79. bhâvinah pârthivêndrân bhûyô bhûyô yâchatê Râma-  
 80 chandra |

Śrî Virûpâksha

*Translation*

Obeisance to Ganapati the usual stanza in praise of Sambhu

May the son of Hara (i. e. Ganapati) endowed with the elephant's face, a granter of boons and a sun to intense darkness (of ignorance), and a source of unchanging wealth protect you May the auspicious Primeval Boar embraced by whom the Earth is always rejoicing confer on you great prosperity.

A brother of Kaustubha (jewel), of Kalpa tree and of Kâmadhênu (cow), and a younger brother of the (goddess) Ramâ is the Lord of nectar (Moon) born from the Milky Ocean. In his race was born the king Yadu, whose descendant Vâsudêva (Krishna) protected the universe In his lineage arose a king named Sangama, full of good qualities and free from sins To him were born Harihara, Kamparâya, Bukka, Mârâpa and Mudapa. Among these five sons, the middle one Bukka of fierce valour attained fame like Arjuna among the Pândavas From him arose Bukkarâya, heroic in battle, whose right arm was a support for the weight (of the earth) borne by the elephants of the cardinal regions When he flourished his sword on the battle field on all sides, the Turushkas's faces become dry, the Konkana king Sankapa runs about, the Andhras losing courage run away to (hide themselves in) holes, the limbs of the Gûrjaras shake, the Kâmbhôjas lose heart, the Kalingas are defeated.

The king of kings, ever bright, supreme lord over kings, subduer of three kings, terrible to enemy kings, a sultan to Hindu kings, destroyer of the tigers that are the wicked persons (was king Bukka). His queen named Gaurâmbikâ possessed of praiseworthy qualities, was to him like Lakshmi to Vishnu, Gaurî to Siva, Sachî to Indra, Sâvitri to Brahma, Chhâyâ to Sun In sportive

behaviour and graces she excelled Tīlōttamā. She excited the envy even of Anāṭya by her wifely devotion. The crest jewel of kings (having the moon in the head), and delighter in all noble pleasures (having on the body the coils of great serpents), king Bukka got a son named Harihara from his queen Gauri. He was justly named Harihara as (like Hari) he protected the righteous and (like Hara) destroyed the wicked. Thus did the hosts of the learned men who obtained wealth from him praise him. His libations of water poured at the time of making the 16 great gifts caused the trees of dharma to grow luxuriantly.

On the 7th lunar day of the bright fortnight of Māgha in the (cyclic) year Dhātu, the Śaka year reckoned by Vasus (8), moon (1), the fires (3) and the moon (1318), in the presence of the god Virūpāksha on the bank of the Tungabhadra the king Harihara granted the village Bhānuvalī, situated in the Āraga kingdom, Mālenādu, Kārakala-sime, Belāre division (?) to the west of the village Hālu-muttū, to the east of the village Holalū, to the south of Kendantaga and to the north of the village Śrīkaradī, and renaming it Hariharapura full of tanks and gardens, producing food crops in abundance (anna-bhōga-samanvitam) with all the eight right-including treasure on the surface and underground, as a perpetual gift to Mādhavēndra of the Kauśika-gōtra, the foremost among the followers of Yajurveda school of Āpastambasūtra, engaged in the pursuit of Vēdānta, kind to all and the son of Kāranikya (accountant?) Mādhavēndra.

The famous performer of sacrifices, chief among the righteous, Mādhava divided this village producing abundant crops, consisting of twenty vrittis, into twenty-five vrittis and gave them to Brahmans versed in the Vēdas. These Brahmans of various śākhās, gōtras and sūtrās, deeply vērse in the Vēdas and Vēdānta who got the vrittis are enumerated here —

The four boundaries of this great agrahāra are written in the local language in order that all might understand it easily.—In the middle of Hālumuttū, Śrīkaradī, Holalū, Kerekupa, Gadekopa, Dogōlu, Kamradī, Amlamānī (is situated the village Bhānuvalī). Trees named Nandī, etc., and hillocks named Rakral, etc., define the boundaries of the village (the meaning of the stanza in ll 71-73 is not clear).

## LL. 73-80

The usual stanzas of imprecation

Śrī Virūpāksha

*Note*

This inscription is full of errors and the meaning of several phrases and even stanzas is not clear. It records the gift of the village Bhānuvalī by King Harihara II to a Brahman named Mādhavēndra. He seems to have divided the village into vrittis and given them to several Brahmans. Then follows the statement in L 66

that the names of the Brahmans are going to be written but no names are given, about two inches of space being left vacant on the plate The boundaries of the village are given in Sanskrit verses though it is said in L. 68 that they will be given in the local language, namely, Kannada Bhānuvalli is a village in Koppa Taluk, Kadur District. The other villages named are situated near it. The date of the grant corresponds to January 6, 1397 A D Nothing is stated in the grant relating to the Śringeri Matt

## 26

Manjugani copper plate grant of Dēvarāya II dated S1354 in the possession of the Matt at Śringeri

3 Plates Boar seal.

Nandi Nāgarī characters, Sanskrit language except boundaries in lines 50-54 which are in Kannada

Size 8" × 5½ "

ಶೃಂಗೇರಿ ಮರದಲ್ಲಿರುವ 4ನೆಯ ತಾಮ್ರಶಾಸನ.

3 ಹಲಗೆಗಳು, ಉಂಗರ, ವರಾಹ ಮೊಹರು.

ಪ್ರಮಾಣ 8" × 5½ "

ನಾಗರಾಕ್ಷರ

(ಒಂದನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

- 1 ಶ್ರೀಗಾಧಿಪತಯೇನಮಃ ಭೂಯಸ್ಯೈ ಪ್ರಭವತಾಂ ಭೂತೈ ಪ್ರಭೂಯಾ
- 2 ವಾಶ್ವರ್ಯೈಕುಂಜರಃ | ಅಹರ್ವಿಹಾರಕಾಂತಾರ ಮಾಗಮಾನ್ಯ
- 3 ಸ್ಯಯೋಗಿನಃ | ಕ್ಷೇಮಂವಃ ಪ್ರಚುರೀಕುರ್ಯಾತ್ಕೋಣೀಮಭ್ಯುದ್ಯ
- 4 ಹಂನಯಂ ಕ್ರೋಡಾಕೃತೇರಭೂತಸ್ಯ ಕ್ರೋಡಾಪಲ್ಪಲಮಂಬು
- 5 ಧಿಃ ಅಸ್ತಿಕ್ಷೀರಾರ್ನವೋದ್ಭೂತ ಮಪಾಂಪುಷ್ಪಮನುತ್ತಮಂ
- 6 ಅಮ್ಲಾನಯದ ನಿರ್ಮಾಲ್ಮಮಾಧತೇ ಸಿರಸೀಶ್ವರಃ
- 7 ಸದಾಮೋದ ನಿಧೇಸ್ತಸ್ಯ ಸಂತಾನೇ ಯದು ಶಂಖಿ ತೇ ಅಭೂದಾ
- 8 ಶ್ಚರ್ಯ ಮಾಧುರ್ಯ ವಸೂಧಾಯಾ ಸ್ತಪಫಲಂ ಸಂಗಮೋನಾ
- 9 ಮರಾಚಾ ಭೂತ್ಸಾರ ಭೂತೇ ತದನ್ವಯೇ! ರೇಜೇ ಯಸ್ಯ ಯಶಃಸಿಂ
- 10 ಭೋಸಾರಣೀವ ಸುರಾಪಗಾ | ಸರ್ವರತ್ನನಿಧೇಸ್ತಸ್ಯ
- 11 ಸಂಮ್ರಾಡಾಸೀತನೂಭುವಾಂ | ಮದ್ಧೇಬುಕ್ಯಮಹೀಪಾಲೋ ಮ
- 12 ಣೀನಾಮಿವಕಂಸ್ತುಧಃ ತಸ್ಯಗೌರಾಂಬಿಕಾ ಜಾನೇಸ್ತ [ನ] ಯೋಭೂ
- 13 ದ್ಗುಣೋನ್ನತಃ ಹಾರಗೌರ ಯಶಃಪೂರಹಾರೀ ಹರಿಹರೇ
- 14 ಶ್ವರಃ | ಯಃ ಲೋಡಶ ಮಹಾದಾನ ಯಶಸಾಂ ದಿಗ್ವಿಹಾರೀ
- 15 ಣಾಂ ಭೂಯಸಾಮಭವರೆ ನಾಲಂ ಭುವನಾಂ ಚತುರ್ದಸ ತಸ್ಯವೈ
- 16 ದೇವರಾಯಾಖ್ಯ ಪುತ್ರೋಭೂದ್ಭೂವಿ ವಿಶ್ರುತಃ ಪ್ರಮೋದ ಇವ ಮೂ
- 17 ತೋಯಃ ಪ್ರಜಾನಾಂ ಸ್ವೈರ್ಗುಣೈರಭೂತ್ ಪ್ರತ್ಯರ್ಥ ಸಮಿಥೋ ಲಹು
- 18 ವ್ಯಘ್ರಾತಾಪಾಗ್ನಾರಣಾಂಕಣಿ ವಿಜಿತೋಯೇನವೀರೇಣ ವಿ

(ಎರಡನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

- 19 ಜಯಶ್ರೀಕರಗ್ರಹಃ | ತಸ್ಯ ದೇವಾಂಬಿಕಾ ಜಾನೇಸ್ತನಯೋ
- 20 ವಿನಯೋನ್ನತಃ ವಿದ್ಯಾನಿಧಿರ್ವಿಷೇ [ಪ] ಜ್ಞೋವೀರೋ ವಿಜಯ ಭೂಪ

21. ತಿಃ| ದಯಾನಿಧೇ ರಭೂತಸ್ಯ ದೇವೀ ನಾರಾಯಣಾಂಬಿಕಾ ಶೌರೇರಿ
22. ವ ಮಹಾಲಕ್ಷ್ಮೀ ಶಂಕರಶೇವ ಪಾರ್ವತಿ ದೇವರಾಯ ಮಹೀಪೋ
23. ಸ್ಯ ಜಾತೋದೀವ್ಯತಿ ಭೂತಲೇ ವಿಕ್ರಮೋ ವಿಕ್ರಮಾದಿತ್ಯಂ ಭೋಗೇ ಭೋಜ
24. ಮಿವಾಪರಂ ರಾಜರಾಜಂ ವಿತರಣೇ ರಾಜಾನಂಯಂ ಪ್ರಚಕ್ಷತೇ ಅಭಂ
25. ಗಮಂಗ ಕಾಲಿಂಗವಗಾಧ್ಯಾ ಶ್ವಾಮರಾದಿಭಿಃ| ರಾಜಾನೋಯಂ ನಿ
26. ಪೇವಂತೇರಾಜಚಿಂಹೈ ಸ್ವಯಂ ಧೃತ್ಯಃ ರಾಜಾಧಿರಾಜಸ್ತೇಜಸ್ವೀ ಯೋ
27. ರಾಜಪರಮೇಶ್ವರಃ| ಭಾಷೋತಿಲಂಪಿ ಭೂಪಾಲ ಭುಜಂಗ ಬಿ
28. ರುದೋನ್ನತಃ| ಮೂರುರಾಯರ ಗಂಡಾಂಕ ಪರರಾಜ ಭಯಂಕರ ಹಿಂದು
29. ರಾಯಸುರತಾಣೋ ವಂದಿವರ್ಗೇಣ ವರ್ಣ್ಯತೇ ಶ್ರೀ ತುಂಗಭದ್ರಾಪ
30. ರಿಖೇ ನಗರೇ ವಿಜಯಾಪ್ತಯೇ ವಿತ್ಯಂ ಸಿಂಹಾನನಂ ಪ್ರಾಪ್ತ ಪಾ
31. ಲಯಂ ಪ್ರಿಧಿವೀ ಮಿಮಾಂ ಪುಣ್ಯ ಶ್ಲೋಕಾಗ್ರಗಂಜೋಸೌ ದೇವರಾಯ
32. ಮಹೀಪತಿಃ ತುಂಗಭದ್ರಾನದೀತೀರೇ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ಸಂನಿಧೌ
33. ಸಹಸ್ರ ತ್ರಿಶತೀ ಪಂಚಾಶಚ್ಚತುರ್ಥೇ ಶಕಾಬ್ದಕೇ ಪರಿಧಾವಿ ಶುಚಿಃ
34. ಸುದ್ಧ ದ್ವಾ [ದ] ಶ್ಯಾಂ ಗುರುವಾಸರೇ ಹೊನ್ನಾಪುರದ ರಾಜ್ಯಸ್ಯೈಗೆಹಲ್ಲ
35. ಯವೆಂರೆಯೇ ತಂಬಂನಲಗೆ ದೇಶಸ್ಥಂಗ್ರಾಮಮಂಜು [ಗ] ಣಿಂಶುಭಂ| ನಾಗೂ
36. ರ ನೆಯ್ಯಡೀ ದೇವ ಹಡಹೇ ದೇವತಾಧನಂ| ವಿಹಾಯ ರಾಜಕೀ
37. ಯಾರ್ಥಕಾಟಯೋದಶಪಂಚಚ| ತೈನಿಪೈ ನವಿಶೇಪಾಯೈನಹ

(ಮೂರನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

38. ಸೀಮಾಪ್ತಕಾನ್ವಿತಂ ಸಹಾಪ್ತಭೋಗಿಸ್ವಾಮ್ಯನ ಸರ್ವಮಾನ್ಯಮಕಂ
39. ಟಕಂ| ಆನಂದವಾಲ ಪರಿಷದಲಂ ಕಾರತ್ವವೃಚ್ಛತಃ| ಪ
40. ದವಾಕ್ಯ ಪ್ರಮಾಣಾಂಬು ನಿಧಿನಾಂಪಾರದೃಶ್ವನಃ| ಶ್ರೀಪೂಷೋತ್ತ
41. ಮಾರಂಣ್ಯ ಯತೀಂದ್ರಸ್ಯ ಜಗದ್ಗೋಃ ಶ್ರೀರಾಮಚಂದ್ರನೈವೇದ್ಯ
42. ಸಿದ್ಧಯೇ ಭಕ್ತಿತೋದದಾತ್|| ಸೂರ್ಯಚಂದ್ರಮಸೋ ಯಾವತ್ಯಾ
43. ವತ್ತಿಪ್ತತಿ ಮೇದಿನೀ ತಾವತ್ಪೂರ್ಣೋತ್ತಮಾರಣ್ಯ
44. ಸೇವಾಯೈದತ್ತವಾನ್ಮೃಪಃ| ಮದ್ವಂಶಜಾಃ ಪರಮ
45. ಹೀಭೃತವಂಶಜಾವಾ ಪಾಪಾದಪೇತಮನಸೋಭುವಿ
46. ಭಾವಿಭೂಪಾಃ ಯೇಪಾಲಯಂತಿ ಮಮಧರ್ಮ ಮಿಮಂಸ
47. ಮಗ್ರಂ ತೇಭ್ಯೋಮಯಾ ವಿರಚಿತೋಂಜಲಿರೇಷಮೂರ್ಧ್ನಿ
48. ತೈಸ್ತೈಸಮನ್ವಿತಾಶ್ಚಿಹ್ನೈರ್ದಿಕ್ಷಪ್ರಾಚ್ಯಾದಿಪುಕ್ರಮಾ
49. ತಃ| ಸೀಮಾನೋಸ್ಯಾಗ್ರಹಾರಸ್ಯಲಬ್ಧಂತೇ ದೇಶಭಾ
50. ಪಯೋ ಮಂಜುಗಣಿಯ ಗ್ರಾಮಕ್ಕೆ ಮೂಡಣ ದಿಕ್ಕಿಗೆ
51. ಮಂಜುಗಣಿಯ ಪಟ್ಟದ ಮೇಲೆ ತುಳು ಮಾಧವನನಿ
52. ಕ್ಕಿದ ಗೊಲಯ ಗಡಿಯಸೀಮೆ| ತೆಂಕಣದಿಕ್ಕಿಗೆ ಹಿ
53. ರಿಯ ಬಯಲಸೀಮೆಗಡಿ| ಪಡವಲುಸ್ಕೆಗನ

(ಮೂರನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

54. ಹಲ್ಲೆಯ ಸೀಮೆಗಡಿ| ಬಡಗಲ ತಗಚಿ ವಾಚಿಯ
55. ಸೀಮೆಗಡಿ| ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಂಣ್ಯಂ ಪರದತ್ತಾನು ಪಾ
56. ಲನಂ| ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಕಲಂ ಭವೇತ್ ಸ್ವದ
57. ತ್ತಾಂಪರದತ್ತಾವಾ ಯೋಹರೇತ ವಸುಂಧರಾ| ಪಪ್ಪಿರ್ವರ್ಷ ಸಹಸ್ರಾ

58. ಣಿವಿಪ್ರಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ|ದಾನಪಾಲನಯೋಮಧ್ಯೇ  
 59. ದಾನಾಛ್ರೀಯೋನುಪಾಲನಂ| ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿಪಾಲನದಾ  
 60. ಚ್ಯುತಂಪದಂ| ಏಕೈವಭಗಿನೀಲೋಕೇ ಸರ್ವೇಷಾಮೇವಭೂಭು  
 61. ಜಾಂ| ನಭೋಗ್ರಾ ನಕರಗ್ರಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ| ಸಾಮಾ  
 62. ನ್ಯೋಯಂಧರ್ಮಸೇತುಂ ನೃಪಾಣಾಂ ಕಾಲೇ ಕಾಲೇ ಪಾಲನೀಯೋಭ  
 63. ವದ್ವಿಃ| ಸರ್ವಾನೇತಾನ್ಭವಿನ್ಃ|ಪಾತ್ಥಿವೇಂದ್ರಾನ್ಭೂಯೋ  
 64. ಭೂಯೋ ಯಾಚತೇರಾಮಚಂದ್ರಃ| ಇದಮಖಿಲ ರಾಜಶೇಖರ ಮಧುಕರ  
 65. ರುಂಕಾರಗೀತಮಹಾತ್ಮ್ಯಂ| ಶ್ರಿದೇವರಾಜ ನೃಪತೇಃ ಶಾಸನಮವ  
 66. ನಿತಲ ಪಾರಿಜಾತಸ್ಯ|| ಶಾಸನಾಚಾರ್ಯ್ಯಧರ್ಮೇಣ ಶಾ  
 67. ಸನಾತ್ಸ್ಯಾಮಿಶಾಸನಾತ್ ತ್ವಷ್ಟ್ವಾ ವರದಪಾಚಾರ್ಯ್ಯವರ್ಯೇಣಲಿಖಿತಂತ್ವಿದಂ||  
 (ಕನ್ನಡಕ್ಕರದಲ್ಲ) ಶ್ರೀವಿರುಪಾಕ್ಷ

### Transliteration

#### I B

- 1 śrī Gâ [nâ] dhīpatayê namah bhūyasyai bhavatām bhūtyai bhūyâ-  
 2 d âscharyya-kumjarah | âhur vihâra-kâmtâram âgamân ya-  
 3 sya yôginah | kshêmam vah prachurikuryât kshônîm abhyudva-  
 4 han ayam krôdâkūtêr abhūt tasya kridû-palvalam ambu-  
 5 dhīh asti kshîrârnâvôdbhūtam apām puspham anuttamam  
 6. amlânam yad anirmâlyamâdhat [t] ê sirasî svarah  
 7 sadâmôdanidhêstasya samtânê Yadu-samjñite abhūd â-  
 8 scherya-mâdhurya-vasûdhâyâs tapaphalam Sangamô nâ-  
 9 ma râjâ bhūt sârabbhûtê tad-anvayê | rêjê yaśya yasah-sim-  
 10 -dhô sâranîva Surâpagâ | sarva-ratna-nidhês tasya  
 11 sammrâd âsîtanûbhuvâm | maddhê Bukka-mahîpâlô ma-  
 12. nînâm iva kamstubbhah | tasya Gaurâmbikâjânês ta [na] yô bhû-  
 13 dgunônnatah hâra-gaura-yaśah-ppûra-hârî Hariharê-  
 14 svarah yah shôdaśa-mahâdâna-yaśasâm digvihârî-  
 15 nâm bhūyasâm abhavam nâlam bhuvanânī chatur-dasa tasya vai  
 16. Dêvarâyâkhya-putrôdbhūd bhûvi-visrutah pramôda iva mû-  
 17 rtô yah prajânâm svair gunair abhūt pratyarthi-samidhō hu-  
 18 [t] va prâtâpâgnau ranâmkanê | vijitô yēna vîrēna vi-

#### II A.

- 19 jaya-śrī-kara-grahah | tasya Dêmâmbikâ-jânês tanayô  
 20. vinayônnatah vidyânidhir vishê [sha] jñô vîrô Vijaya-bhûpa-  
 21. tih | dayâ-nidhêr abhû [t] tasya dēvī Nârāyanâmbikâ Śâurêr i-  
 22. va Mahâ Lakshmi Samkaraśēva Pârvatî Dêvarāya-mahîpô-  
 23. sya jâtô dīvyatī bhūtalê vikramô Vikramâdityam bhôgê Bhôja-  
 24. mivâ param Râja-Râjam vitaranê râjânām yam prachakshatê abham  
 25. gam Amga-Kâlinga-Va [n] gâdyâs châmarâdibhih | râjânô yam ni-



26. shêvamtê râjachimhnai svayam dhritaih râjâdhi-râjas têjasvî yô  
 27. râja-paramêsvayah | bhâshôtilamghi-bhûpâla-bhujamga-bi-  
 28. rudônnatah | mûrurâyara-gandâmka pararâja-bhayamkara Hindu-  
 29. râya-suratânô vandi-vargêna varnyatê śrî Tumga-Bhadrâ-pa-  
 30. 1ikhê nagarê Vijayâhvayê pitryam simhâsanam prâpya pâ-  
 31. layam prithivîm imâm punyaślôkâgragam nyô sau Devarâyâ-  
 32. mahîpatih Tumgabhadîâ-nadîtirê śrî-Virû [pâ] ksha-samnîdhau  
 33. sahasra-trisatî-pamchâśachchaturthê Śakâbdakê Paridhâvi Śuchah  
 34. suddha Dvâ [da] śyâm Guuvâsarê Homnâpurada râjyasya Saigehalli-  
 35. ya-venmtheyê Tambamnalige-dêśastham grâmam Manju [ga] nim śubham  
 Nâgû-  
 36. 1a Neyyadi Dêvadahâhê dēvatâdhanam | vihâya rajakî-  
 37. yârtha kâtayô daśa-pamcha cha | tair nishkai savîśêshâyai saha

## II B.

38. simâshtakânvitam sahâshtabhôga svâmyêna sarvamânyam akam-  
 39. takam Ānandavâla-paushad-alamkâratvam 1ichchhatah | pa-  
 40. da-vâkya-piamânâmbu-nîdhinâm pâradri śvanah śrî Pûshôtta-  
 41. mâranya-yatîmdrasya jagad-gurôh śrî Râmachandra-naivêdya  
 42. siddhayê bhaktitô dadât || Sûryâ-Chandramasô yâvat yâ-  
 43. vat tishtatî mēdinî tâvat Purshôttamâranya-  
 44. sēvâyai dattavân nripah | madvamśajâh parama  
 45. hîbhrita-vamsajâvâ pâpâd apêta-manasô bhuvî  
 46. bhâvi-bhûpâh yê pâlayanti mama dharmmam imam sa-  
 47. magram tēbhyô mayâ virachitômjalir êsha mûrdhni  
 48. tais tai samanvitâś chihñair dikshu prâchyâdishu kramâ-  
 49. t | simânô syâgrahârasya likhyamtê dēsabhâ-  
 50. shayâ | Mamjuganiya grâmakke mûdana dikkige  
 51. Mamjuganiya pattada mēle Tulu Mâdhavanani-  
 52. kkida Goliya gadiya sîme | temkana dikkige Hi  
 53. rîya bayala sîme gadi | padavalu Saigana

## III A

54. halliya sîme gadi | badagalu Tagache vâchiya  
 55. sîme gadi | svadattâ dvigunam pumnyam paradattânupâ-  
 56. lanam | paradattâpa-hârêna svadattam nishphalam bhavêt svada-  
 57. ttâm paradattâm vâ yô harêta vasumdhara shashtir-varsha-sahasra-  
 58. ni vishtâyâm jâyatê krimih | dânapâlanayô madhyê  
 59. dânachhrêyônupâlanam | dânat svargam avâpnôti pâlanâd â-  
 60. chyutam padam | êkaiva bhaginî lôkê sarvêshâm êva bhûbhu-  
 61. jâm | na bhôgyâ na kara-grâhyâ vipra-dattâ vasumdharâ | sâma-

62. nyôyam dharmasêtum nripânâm kâlê kâlê pâlanîyô bha-  
 63 vadvih ! sarvân êtân bhâvinah ! pârtthivêmdrân bhûyô  
 64 bhûyô yâchatê Râmachandrah ! idam akhila- râja-sêkhara-madhukara-  
 65 jhamkâra-gîta-mahâtmyam ! śrî Dêvarâja-nripateh śâsanam ava-  
 66. nitala-pârijâtasya || śâsanâchâryya-dharmêna śâ-  
 67 sanât svâmi-śâsanât tvashtâ Varadapâchâryya-varyêna likhitam tvidam ||  
 śrî Virupâksha.

*Translation.*

Obeisance to Ganâdhipatî May the wonderful Elephant (*i.e.* the elephant-faced-god Ganapatî), whose pleasure-groves are described by the yôgis to be the Âgamas, confer on you great wealth May the god who assumed the form of Boar, while lifting up the earth and whose recreation pond is the ocean make you highly prosperous Born of the Milky Ocean is the excellent flower of water (the Moon) which the God Śiva wears on his head, and which neither fades nor becomes fit to be thrown out after use (*a-nirmâlyam*) In the lineage of that Moon who is a treasure of sweet fragrance (*sad-âmôda-nidhi* also means the treasure of the joy of the righteous people) known as Yadu was born a fruit of extraordinary sweetness and the result of the austerities of the world In that race rose the king Sangama, the flow of stream of whose fame the Ganges resembles Among the sons of that treasure of all jewels, the great king Bukka shone like Kaustubha among jewels To that king whose queen was Gaurâmbikâ was born a son Hariharêśvara, eminent by his qualities whose fame excels in whiteness the pearl necklaces The fourteen worlds could not fully contain the fame of his sixteen great gifts. His son was the world famous Dêvarâya who seemed by his qualities like the incarnation of the joy of his subjects Burning the fuel, the hostile kings, in the fire of his valour in the battle-field, that valiant king seized the hand of the Goddess of Victory. To him and Dêmâmbikâ was born the heroic Vijayabhûpatî, lofty on account of his good behaviour, a treasure-house of learning, possessing great knowledge Nârayanâmbikâ was the queen of that treasure of mercy (Vijayabhûpatî) like Mahâlakshmi to Vishnu, and Pârvatî to Śiva His son, Dêvarâya, who is said to be a Vikramâditya in valour, a Bhôja in enjoyment and a Kubêra in liberality rules the earth. The kings of Anga, Kalinga, Vanga, etc, serve him unceasingly bearing his royal paraphernalia such as the chauri.

**LL (26-44).**

When the râjâdhirâja, the bright râja-paramêśvara, possessed of the title, a *bhujanga* to the kings who break their word, champion over three kings, terrible to hostile kings, a *sura-trâna* of the Hindu kings, thus praised by the bards, king Dêvarâya, pre-eminent among the righteous, seated on the ancestral throne in Vijayanagara with the Tumgabbadrâ river as its moat was ruling the earth.—

On Thursday the 12th lunar day of the bright fortnight of Āshâdha (suchi) in the Śaka year 1354 corresponding to the cyclic year Parīdhavi, king Dêvarâya, in the presence of the god Virûpâksha on the bank of the Tungabhadra river devoutly granted together with all the money (nishka) and other special sources of income, with the eight boundaries defined and with all the eight rights of enjoyment, free from all imposts, as *sarvamânya*, the village of Manju(ga)ni situated in Tambannalige-dêsa of Saigehalli-ventheya in the Honnâpura kingdom excluding former grants to gods in Nâgura Neyyadi Dêvihadaha and excluding also 15 *kâtis* for government—to the jagad-guru (world-teacher) Purushottamâ-ranyayatindra, an ornament of the Ānanda-vâla-parishad (assembly), who has crossed the ocean of grammar, logic and mîmâmsa (pada-vâkya-pramâna) in order to provide for food offerings (*navêdya*) for the god Râmachandra As long as the sun and moon last, as long as the earth continues, so long has the king granted the land for the service of Purushôttamâranya

**LL. (45-55 )**

I bow with my hands folded over my head to all future rulers, be they my descendants, or descendants of other kings, who, free from sinful thoughts, protect this charity of mine in full The boundaries of this agrahâra with the marks defined in order in the different directions beginning with the east are written in the local language (Kannada). To the east of the village Manjugani, the boundary of Goliya where Tulu Madhva was set up on the hillock ? (patta) of Manjugani. to the south Hirya-bayal-sime is the boundary. to the west Saiganahalli is the boundary to the north Tagache-Vâchi is the boundary

**LL. (55-64).**

The usual imprecatory verses

**LL (64-67).**

This śâsana containing the praise of the song of the humming of the bee that is the ornament of all kings, pertains to the illustrious king Dêvarâja who is a Pârjâta on earth By the order of the king the grant was written by the engraver Varadapâchârya who held the post of śâsanâchârya.

Śrî Virûpâksha

*Note.*

This record registers the grants of the village Manjugani by Dêvarâya II, king of Vijayanagar to the guru Purushôttamâranya The genealogy of Dêvarâya II is given as follows —Sangama His son Bukka married Gaurâmbika. their son Harihara (II), his son Dêvarâya married Dêmâmbika, their son Vijaya married Nârâyanâmbika, their son Dêvarâya II, the donor of the present grant. He is praised as very valiant and liberal and ruling at Vijayanagar seated on the throne.

The date of the grant given in lines 33-34 corresponds to Thursday, July 10, 1432 A D , Nija Âshâdha su. 12 of S' 1354 Parîdhâvi. The date is regular and falls within the reign of Dêvarâya II (C. 1419-1446). See p. 112 of Mysore and Coorg from the Inscriptions, by Rice

The donee of the grant is named Purushottamâranya (wrongly written as Pûshôttamâranya in l 40), chief of ascetics, an ornament of Ânandavâla-parishad, *jagad-guru*, proficient in various sâstras. The statement that the lands were given away by the king to the donee to provide food offerings for the god Râmachandra, shows that the donee was worshipping that god as the principal deity in his matt or temple. In a village called Râmachandrâpur in Nagar Taluk, Shimoga District, is a matt known generally as Râmachandrâpur Matt, the ascetic head of which exercises spiritual authority over the Havikar or Haive sect of the Smârta Brahmans who are found in large numbers in the western taluks of Shimoga District and also in parts of North Canara District. The chief deity worshipped in this Matt is Râma while Chandramauli (or Śiva) is the principal god worshipped in the Śringêri Matt. Grants to this Matt by the early kings of Vijayanagar are recorded in several copper plate grants (E C VIII, Nagar 64, 66, 67, 68, 69, M A R. 1923, Nos. 66, 67). In these plates the heads of the Matt are praised as worshippers of god Râmachandra and grants of land are said to have been made for the service of god Râmachandra as in the present record (see No 67 of M A R 1923, Nagar 64, 69, etc.) Perhaps the present record registers a grant to the head of the Râmachandrâpur Matt and not to the Śringêri gurus. There is a guru at Śringêri of the name of Purushôttama called Purushôttamabhârati between 1406-1448 A. D. (see Mysore Gazetteer of Rice, Vol. I, P. 474), but he was not the head of the Ânandavâla Parishad nor is the chief deity in his matt known to be Râma\*. We see later that the Sringeri Matt has in its possession copper plates making grants to the Muluvâgû Matt which follows what is known as Bhâgavata-sampradâya and even to the Maleyâlamatha at Tîrthahalli which was also dominated by the Havika Brahmans.

There is, however, some confusion in the names of the gurus of the Râmachandrâpur Matt and their dates as given in their copper plates. Some of them describe the heads of the Matt as *Bhâgavardhana-vâla-purushâdhishtitar*, established by Bhâgavardhna-vâla-purusha (see pp 157 and 158 of Rice's translations E.C. VIII, Nos 67 and 68. See also Nos 66, 67 of M A. R 1923). Some of them also refer to Vidyânandâ-chârya, the senior of Vidyâbôdhaghanâchârya as the founder of the Matt (E C VIII, Nagar 67). A copper plate of Tudûru of 1445 (E C VIII, Tîrthahalli 200), refers to a guru called Anantatîrtha-śrîpada of Ânanda-Parishad. Probably he might have belonged to the Râmachandrâpur Matt.

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\*The Sringeri Matt belongs to Bhûrivâla-Sampradaya according to Mathâmnâya-stotra (M. A R. 1916, p 61)

The following list gives the names and dates of the gurus of the Matt as found in their grants —

Raghuvira 1321 No 67, M A R. 1923, page 175, M A R 1929 Rāghavōttama, disciple of Amarēśvara 1450 M A R 1923, No 66 Chidbōdha, disciple of Sitā Rāmachandra 1450. Nagar 67 Rāghavēśvara, disciple of Chidbōdha 1463 Nagar 68, 69, Rāghavēśvara-bhāratī 1506 Nagar 64 and 66

The name of the donee of the present copper plate grant Purushōttamāraṇya is not found in the above list. He might have been a predecessor of Amarēśvara-bhāratī, above. The Rāmachandrāpur Matt is also known as Raghōttamamatha of Gōkarna in some grants (Nagar 64, 67-68). The next grant (No 27) which also refers to Purushōttmāraṇya shows that he was supervising the temple of Mahābala at Gōkarna. The village Manjugani given under the present grant is near Honnāvar on the west coast in the same district as Gōkarna. The references to Gōkarna and to the food offerings to God Rāmachandra and the absence of any allusion to Śringēri or to the pontiffs of the Śringēri Matt make it possible that the present grant and the next one were made in favour of a guru of the Rāmachandrāpur Matt.

But a publication of the Śringēri Matt in 1927 (Selections from the Records of the Śringēri Matt) makes Purushōttamāraṇya, a disciple of Purushōttama Bhāratī, pontiff of Śringēri Matt (1406-1448). No authority is cited for this. See also M.A R. 1916, p 61.

Kāte is a small coin equivalent to one-fourth of a Varaha (E. C VII, Nagar 69)

## 27

Kaigai copper plate grant of Dēvarāya II dated Ś 1353 in the possession of the Matt at Śringēri.

3 plates — Nandi Nāgarī characters Sanskrit Language.

Size 8" × 5"

ಶೃಂಗೇರಿ ಮರದಲ್ಲಿರುವ 5ನೆಯ ತಾಪ್ತದ ಶಾಸನ.

3 ಹಲಗೆಗಳು, ಉಂಗುರವಿಲ್ಲ.

ಪ್ರಮಾಣ 8" × 5"

ನಾಗರಾಕ್ಷರ

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ| ಶುಭಮಸ್ತು| ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮ
- 2 ರ ಚಾರವೇ| ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ| ಯನ್ಮಾರಾ
3. ನಂ ಸತಾಂ ಚೇತಃ ಪ್ರಣಪೋಮಣಿ ಘಂಟಿಕಾ| ಅಂಕುಶಂ ಕೇವಲಾ ಭಕ್ತಿಸ್ತೋ
4. ವತಾದ್ವೋ ಮದಾವಳಃ| ಲಕ್ಷ್ಮೀಂಪಕ್ಷ್ಮಲಯೇಂ ನಿತ್ಯಂ ಪೋತ್ರೀ ಕೋಶಿ ಪುರಾ
5. ತನಃ| ಯಸ್ಯದಂಪ್ತಾಂಚಲೇ ಭೂಮಿಋಷ್ಣಾಕಂದ ಕಣಾಯತಾ| ಅ
6. ಸ್ತಿ ಚೂಡಾಮಣಿಃ ಶಂಭೋರಂಭೋಧೇರಾತ್ಮಸಂಭವಃ| ಸೋಮಃ ಸುರ

7. ಭಿ ಮಂದಾರಃ ಸುಧಾ ಲಕ್ಷ್ಮೀ ಸಹೋದರಃ| ಯದಾಃ ಪ್ರಾದುರ ಭೂದಸ್ಯ
8. ವಂಶೇ ವಸುಮತಿ ಪತಿಃ| ಅಲಂಚಕಾರಯದ್ವಂಶ್ಯಂ ಜನನೇನ ಜ
9. ನಾರ್ದನಃ ಕುಲೇತಸ್ಯ ಬರಾರಾತಿ ಬಲೈಶ್ಚರ್ಯವಿಭಾವನಃ| ಜ
10. ಜ್ಞೇಕೀರ್ತಿ ಸುಧಾ ಧೌತದಿಕ್ಕೋ ಬುಕ್ಕ ಮಹೀಪತಿಃ| ಹರಿನ್ಯಯಂ ಜ
11. ಗತ್ರಾಣೀ ಹರಃಪರವಿದಾರಣೀ| ತನಯಸ್ತಸ್ಯ ಸಮಭೂದ್ಧೀರೋ
12. ಹರಿಹರೋ ನೃಪಃ| ಯಸ್ಯಯದ್ವಾರಣಾನಾಂಚ ದೀರ್ಘಹಸ್ತಪರಿಚ್ಛ
13. ತ್ಯಃ| ದಾನಧಾರಾಪಯಃಪೂರೈರಭವತ್ ಪಂಕಿರಾ ಮಹೀ| ತಸ್ಮಾ
14. ದ ಜನಿ ಸರ್ವಜ್ಞಾ ದಿವಶಕ್ತಿಧರೋ ನೃಪಃ| ದೇವರಾಯ ಇತಿ ಶ್ರೀ
15. ಮಾನ್ ಪ್ರತಿಭೂಭೃದ್ವಿದಾರಣಃ| ವಿಹಾಯ ವಾರಿಜಂ ಲಕ್ಷ್ಮೀರ್ನಿಷ್ಣೋ
16. ರಪಿಭುಜಾಂತರಂ| ಕರವಾರಾಂಚಲೇಯಸ್ಯ ಚಕಾರ ವನತಿಂ
17. ಚಿರಂ ವಿಸ್ಮಯಂ ಜನಯಾಮಾಸ ವಿವ್ಯಾದಾರ್ಯ ಪರಾಕ್ರಮೈಃ| ನಾ
18. ಭಾಗ ನಹುಷಾದೀನಾಂ ಯಸ್ತನೂಕ್ಯತ ವಾನ್ಯಶಃ| ದೇವರಾಯ ಮ
19. ಹೀಪಾಲೋ ಧರ್ಮೋದ್ಭವಗುಣಾನ್ವಿತಂ| ಅಜೀಜನತ್ವವಿಜಯಂ ವೀ
20. ರಂ ವಿಜಯ ಭೂಪತಿಂ ಕೃಪಾಯಸ್ಯ ಕೃಪಾಣೀಚ ಧರಾದಾನ ಸ
21. ಮುಜ್ಜಲೇ| ಸಮಿತೌ ದದತು ಸ್ವಾಸ್ಥ್ಯಂ ವಿದುಷಾಂ ವಿದ್ವಿಷಾಮಹಿ| ಯ
22. ಸ್ಯ ಸಂಗೀತ ಸಾಕಿತ್ಯೇ ಸಂಜಾತೇ ಕರ್ಣ ಗೋಚರೇ| ಮಹನೀಯ ಮ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

23. ಹಸ್ತೋಮೇ ವೈಭವಂ ಮಣಿ ಕುಂಡಲೇ | ಅನವದ್ಗಾಸ್ಪುರದ್ವಿದ್ಯಾ ವೈ
24. ಶಾರದ್ಯೈಕ ಮಂದಿರಂ ಭೋಜಮೇವ ಪುನರ್ಜಾತಂ ಮೇನಿರೇ ಯಮು
25. ನೀಪಿಣಃ| ಕರ್ಪೂರ ಪೂರಥವಲೇ ಕನದ್ರ[ತ್ಸ] ವಿಭೂಷಣೀ| ಯದ್ಭು
26. ಜಾ ಭೋಗಿ ಶಿಖರೇ ಚಿರಸಾಸ್ತವಸುಂಧರಾ| ಪ್ರದದಾನಸ್ಯಸ
27. ತತಂ ಪ್ರತ್ಯರ್ಥಿ ಪ್ರಾರ್ಥನಾಧಿಕಂ| ಯಸ್ಯ ಪ್ರತ್ಯರ್ಥಿ ಭೂಪಾಲೋನ
28. ಗತಃ ಕರ್ಣಗೋಚರಂ| ದುರ್ಯೋಧನೋ ವಿಪಕ್ಷಾಣಾಂ ಕರ್ಣಶ್ಚಪ್ರ
29. ತಿಪಾದನೇ| ಧೃತ ರಾಕ್ಷೋಽಪಿ ಸತತಂ ಯಸ್ಯಯಂ ವಿಜಯೋಭ
30. ವತ್| ಯದ್ವಾಚಾ ಪ್ರಾಪಿತಾ ಬಂದ್ಧಂ ದೃಢಂ ಶದ್ಬಾ ಇವದ್ವಿಷಃ| ಪ್ರಾಯೋ
31. ರಸ್ಯ ಪರಿತ್ಯಾಗಾತ್ ಪ್ರಾಪ್ತಾಶ್ರವಣಗೋಚರಂ| ತಸ್ಯ ನಾ
32. ರಣ ದೇವೀತಿ ನಾನಾ ಗುಣ ವಿಭೂಷಣಾ| ಬಭೂವ ದೇವೀ
33. ದಯಿತಾ ಶಚೀವನಮುಚಿದ್ವಿಷಃ| ಸಾ ತಪೋಭಿರ್ಬಹುವಿ
34. ಧೈಃ ಪರಿತೋಷ್ಯ ಶ್ರಿಯಃಪತಿಂ| ವೀರಂ ವಿಜಯ ಭೂಪಾಲಾ
35. ದೇವರಾಯ ಮಜೀಜನತ್| ಯತ್ಪ್ರತಾಪ ಮಹಾವಹ್ನೇರ್ವಿಘ್ನ
36. ಲಂಗೋ ವಿಭಾಕರಃ| ಯತ್ಸಮಾಕ್ಷಾ ಸುಧಾಸಿಂಧೋ ಶೀಕರ
37. ಕ್ಷೀರಸಾಗರಃ| ರಾಜಾಧಿರಾಜ ರಾಜಶ್ರೀ ಶ್ರೀರಾಜ ಪರಮೇ
38. ಶ್ವರಃ| ಯಪ್ರತಾಪ ಪದಂ ನಾಮ್ನೋ ದಧಾತಿ ನವಭೂಷಣಂ| ನ
39. ಮತ್ಸಾಮಂತ ಮಕುಟೀ ನಿಕಾಪ ಮಸ್ತುಣೀ ಕೃತ್ಯಃ| ಯತ್ಪಾದ
40. ನಖರೈ ಭೂಮಿರಭೂದಾದರ್ಶ ಶಾಲನೀ| ಶತ್ರುವೋ ಯಸ್ಯಚಂ
41. ಡೇನ ಮಂಡರಾ ಗ್ರೇಣ ಬಂಡಿತಾ| ಕುರ್ವಂತಿ ಮಂಡರಾಭಾನೋರ್ನ
42. ಭ ಶ್ರೀಮಣಿ ಕಂಕಣಂ| ಯಸ್ಯ ವಿಶ್ರಾಣನ ಶ್ಲಾಘಾ ವಿ
43. ನತೇ ವಿಬುಧ ದ್ರುಮೇ| ಆಹರಂತ್ಯಗ್ರ ಪುಷ್ಪಾಣಿ ನಿರಾಯಾಸಂ
44. ಸುರಾಂಗನಾಃ| ಅರ್ಪಯತ್ಯನಘೇ ಯಸ್ಮಿನ್ನ ಗ್ರಹಾರನ್ಯನೀಪಿ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ )

- 45 ಣಾಂ! ಚಿತ್ರಂದಿಗಂಗನಾಭಿ ದ್ರಾಘಗಗ್ರಾಹಾರೀಕೃತಂ ಯಶಃ! ತೇನ
- 46 ಶ್ರೀ ದೇವರಾಯೇಣ ವಿಜಯಾಧಿಪಸೂನುನಾ! ನಾರಾಯಣಾಂ
47. ಬಿಕಾ ಗರ್ಭ ರತ್ನಾಕರ ಸುಧಾಂಶುನಾ! ಭಾಷಾ ತಿಲಂಘಿ ರಾ
- 48 ಜನ್ಯ ಭುಜಂಗೇನ ಭುಜಾಭೃತಾ! ಮೂಱುರಾಯರ ಗಂಡಾಂಕಃಽ
49. ರ ರಾಯ ಭಯಂಕರಃ! ಪ್ರತಾಪ ದೇವರಾಯೇಣ ಪ್ರಾರ್ಥನಾ ಕಲ್ಪ
50. ಭೂರುಹಾ! ಲಕ್ಷ್ಮೀಲೋಕೇ ಶಕನ್ಯಾಬ್ದೇ ವಿರೋಧಿಕೃತಿ ವ
51. \* ತ್ವರೇ! ಮಾಘೇ ಮಾಸ್ಯಸಿತೇಪಕ್ಷೇ ದರ್ಶೇ ದಿವಸಕೃದ್ಗ್ಂ ಹೇ!
- 52 ವಾರೇ ಸೌರೇರ್ಧನಿಷ್ಠಾಯಾಂ ತಾರೇ ಪುಣ್ಯತಮೇದಿನೇ! ಗೋವಾಖ್ಯ
53. ರಾಜ್ಯ ಸಂಬಂಧಿ ಗುತ್ತಿವೆಂರೆಯ ಮಧ್ಯಗಃ ಗುತ್ತೀದ್ವಾದಶ ಪಲ್ಲಿನಾಂ ಮಧ್ಯ
- 54 ದೇಶ ವಿಭೂಷಣಂ! ಕೆಳಗುಂದಣಿನಾಮಾಸೌ ಗ್ರಾಮಃ ಸೀಮಾಸಮಂತಿಃ
- 55 ಸರ್ವಮಾನ್ಯತಯಾ ಭೋಗ್ಯಃ ಸರ್ವ ಬಾಧಾ ವಿವರ್ಜಿತಃ! ಆನಂದವಾಲ
56. ಪರಿಷದಲಂಕಾರತ್ವಮೃಚ್ಛತಃ! ಪದವಾಕ್ಯ ಪ್ರಮಾಣಾಂಬು ನಿಧೀ
- 57 ನಾಂ ಪಾರದೃಶ್ಯನಃ! ಶ್ರೀ ಪೂರುಷೋತ್ತಮಾರಂಜ್ಯ ಯತೀಂದ್ರಸ್ಯ ಜಗದ್ಗು
58. ರೋ! ಶ್ರೀರಾಮಚಂದ್ರ ನೈವೇದ್ಯ ಪ್ರಕೃಪ್ತಾರ್ಥಮದೀಯತ! ಆ ಚಂದ್ರಾರ್ಕಂ||
- 59 ಗೋವಾ ಕೊಂಕಣವೆಂರೈಸ್ಥಕೈಗ ಯೀದೇಶಮಾಶ್ರಿತಃ! ಹಿರಿಹಾಲ
60. ಗಾಣ ಹಾಳುಭ್ಯಾಂ ಮೊಟ್ಟೆ ಪಲ್ಯಾಚೆ ಸಂಯುತಃ! ತಥಾಹುಣಿಸೆಪಲ್ಯಾಚೆ ಕೆ
- 61 ಉಗಾ ದೇವಿ ಹಲ್ಲಕಃ! ಗ್ರಾಮಃ ಕೈಗೈನಾಮಾಚ ಶ್ರೀ ಮಹಾಬಲಮರ್ಚಿತುಂ||
62. ಶ್ರೀ ಪೂರುಷೋತ್ತಮಾರಂಜ್ಯ ಗುರೋಃ ಸಂರಕ್ಷಿತುಂ ಮರಂ! ಬ್ರಾಹ್ಮಣಾನಾಂಚೆ
- 63 ಸತ್ಪ್ರಾರ್ಥಂ ತಸ್ಯೈವಚ ಗುರೋರ್ವಶೇ! ಅಪ್ಪಾಭಿಃ ಸಹಸೀಮಾಭಿಃ
64. ಸರ್ವಮಾನ್ಯ ಮಕಂಟಕಂ ಅದಾಯಿ ದಾತೃವರ್ಯೇಣ ಸ್ಥಿರಮಾಚಂ
65. ದ್ರತಾರಕಂ! ಸಹಿರಂಜ್ಯೋದಕ ಧಾರಾಭಿದಕ್ಷಿಣಾ ಸಹಿತೈ ಸದಾ||

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ )

66. ಹರೇರ್ಲಲಾವರಾಹಸ್ಯ ದಂಷ್ಟಾದಂಡಃ ಸಪಾತುಃ ಹೇಮಾದ್ರಿ ಕಲಶಾಯ
67. ತ್ರಧಾಶ್ರೀಚ್ಛತ್ರಶ್ರಿಯಂದಧೌ! ಇದಮಖಿಲ ರಾಜಶೇಖರ ಮಧುಕರ ಝಂ
68. ಕಾರಗೀತಮಹಾತ್ಮ್ಯಂ ಶ್ರೀ ದೇವರಾಜ ನೃಪತೇಶಾಸನ ಮವನಿತಲ ಪಾ
- 69 ರಿಪಾತಸ್ಯ! ಶಾಸನಾಚಾರ್ಯ್ಯ ಧರ್ಮೇಣ ಶಾಸನಾತ್ಸ್ವಾಮಿಶಾಸನಾತ್
- 70 ತ್ವಷ್ಟಾ ವರದ ಪಾಚಾರ್ಯ್ಯವಯೇಣ ಲಿಖಿತಂತ್ವಿದಂ! ಆಹೋರಾಘ
71. ವ ರಾಜೇಂದ್ರ ಸಪ್ತ ಜನ್ಮಾನುಪಾಲಯ ನ ಶೃಣೋಮಿ ನಪಶ್ಯಾಮಿ ಸ್ವ
72. ಯಂದತ್ತಾಪ ಹಾರಿಣಂ! ಶತ್ರುಣಾಽಽ ಕೃತೋಧರ್ಮಃ ಪಾಲನೀಯಃ ಪ್ರಯ
73. ತ್ವತಃ ಶತ್ರು ರೇವಹಿ ಶತ್ರುಃ ನ್ಯಾದ್ಧರ್ಮಃ ಶತ್ರುರ್ನಕಸ್ಯಚಿತ್! ಸ್ವದ
74. ತ್ವಾಂ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾ
75. ಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಫಲಂ ಭವೇತ್! ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
76. ದಾನಪಾಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ ಮವಾ
- 77 ಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ! ಏಕೈವ ಭಗಿನೀ ಲೋಕೇ ಸರ್ವೇಷಾ
78. ಮೇವ ಭೂಭುಜಾಂ ನ ಭೋಗ್ಯಾ ನ ಕರ ಗ್ರಾಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ!
79. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುಂ ನೃಪಾಣಾಂ ಕಾರೇಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಭಿಃ
80. ಸರ್ವಾನೇತಾನ್ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಭೂಯೋ ಭೂಯೋಯಾಚತೇ ರಾಮಚಂದ್ರಃ

ಶ್ರೀ ವಿರುಪಾಕ್ಷ.

## (I Plate back side.)

- 1 श्री गणाधिपतयेनमः । शुभमस्तु । नमस्तुंगशिरश्चुंबि चंद्रचाम
- 2 रचारवे । त्रैलोक्य नगरारंभमूलस्तंभाय शंभवे । यस्या ला
- 3 नं सतांचेतः प्रणवो मणिघंटिका । अंकुशं केवलाभक्तिस्सो
- 4 वताद्वो मदावळः । लक्ष्मी पक्ष्मलयै नित्यं पोत्री कोपिपुरा
- 5 तनः । यस्य दंष्ट्रांचले भूमिर्मुस्ताकंदकणायिता । अ
- 6 स्ति चूडामणिः शंभो रंभोधिरात्मसंभवः । सोमः सुर
- 7 भिमंदारः सुधालक्ष्मीसहोदरः । यदुः प्रादुरभूदस्य
- 8 वंशे वसुमतीपतिः । अलंचकारयद्वंश्यं जननेन ज
- 9 नार्दनः कुलेतस्य वलाराति बलैश्वर्यविभावनः । ज
- 10 ज्ञेकीर्त्तिसुधाधौतदिक्रोबुक्कमहीपतिः । हरिस्वयं ज
- 11 गत्राणे हरः परविदारणे । तनयस्तस्य समभूद्धीरो
- 12 हरिहरोनृपः । यस्य यद्धारणानां च दीर्घहस्तपरिच्यु
- 13 तैः । दानधारापथः पूरैरभवत् पंकिलामही । तस्मा
- 14 दजनि सर्वज्ञादिवशक्तिधरो नृपः देवराय इति श्री
- 15 मान् प्रतिभूभृद्विदारणः । विहाय वारिजं लक्ष्मी विष्णो
- 16 रपिभुजांतरं । करवालांचले यस्य चकार वसतिं
- 17 चिरं । विस्मयं जनयामास विद्यौदार्य पराक्रमैः । ना
- 18 भागनहुषादीनां यस्तनूकृतवान्यशः । देवरायम
- 19 हीपालो धर्मोद्भव गुणंनितं । अजीजनत्स विजयं वी
- 20 रं विजयभूपति । कृपा यस्य कृपाणी च धरादानस
- 21 मुज्वले । समितौ ददतुस्वास्थ्यं विदुषां विद्विषामपि । य
- 22 स्य संगीत साहित्ये संजाते कर्णगोचरे । महनीयम

## (II Plate front side)

- 23 हस्तोमे वैभवं मणिकुंडले अनवद्या स्फुरद्विद्यावै
- 24 शारद्यैकमंदिरं । भोजमेव पुनर्जातं मेनिरेयं म
- 25 नीषिणः । कर्पूरपूरधवले कनद्र [त्त] विभूषणे । यद्भु
- 26 जा भोगिशिखरे चिरमास्तवसुंधरा । प्रददानस्यस
- 27 ततं प्रत्यर्थि प्रार्थनाधिकं । यस्य प्रत्यर्थिभूपालो न
- 28 गतः कर्णगोचरं । दुर्योधनो विपक्षाणां कर्णश्च प्र
- 29 तिपादने । धृतराष्ट्रेऽपि सततं यस्वयं विजयो भ
- 30 वत् । यद्वाचाप्रापिताबद्धं ददं शब्दा इवद्विषः । प्रायो
- 31 रस्य परित्यागात् प्राप्ताश्रवणगोचरं । तस्य ना
- 32 रणदेवीति नाना गुणविभूषणा । बभूवदेवी
- 33 दयिता शचीव नमुचिद्विषः । सातपोभिर्बहुवि
- 34 धैः परितोष्यश्रियःपति । वीरंविजय भूपाला
- 35 देवरायमजीजनत् । यत्प्रताप महावन्देर्विष्णु
- 36 लिंगोविभाकरः । यत्समाक्षासुधासिंधो शीकर
- 37 क्षीरसागरः । राजाधिराजराजश्री श्रीराजपरमे



38 श्वरः । यप्रतापपदं नाम्नो दधाति नवभूषणं । न  
 39 मत्सामंतमकुटी निकाषमस्रुणीकृतैः । यत्पाद  
 40 नखरै र्भूमिरभूदादर्शशालिनी । शत्रवो यस्य चं  
 41 डेनमंडलाग्रेण खंडिता । कुर्वेति मंडला भानोर्न  
 42 भश्रीमणिकंकणं । यस्य विश्राणनश्लाघा वि  
 43 नते विबुधद्रुमे । आहरंत्यग्रपुष्पाणिनिरायासं  
 44 सुरांगना । अर्पयत्यनघेयस्मिन्नग्रहारन्मनीषि

(II Plate back side )

45 णां चित्रंदिगंगनाभिर्द्रागग्राहारी कृतंयशः । तेन  
 46 श्री देवरायेण विजयाधिप सूनुना । नारायणां  
 47 बिकागर्भरत्नाकरसुधांशुना । भाषातिलंधिरा  
 48 जन्य भुजंगेन भुजाभृता । मूरुरायरगंडांकः प  
 49 रराय भयंकरः । प्रतापदेवरायेण प्रार्थनाकल्प  
 50 भूरुहा । लक्ष्मी लोके शकस्याब्दे विरोधिकृतिव  
 51 त्सरे । माघे मास्य सिते पक्षे दर्शे दिवसकृद्गृहे ।  
 52 वारे सौरेर्धनिष्ठायां तारे पुण्यतमे दिने । गोवाख्य  
 53 राज्य संवांधि गुत्तिवैठेय मध्यगः गुत्तीद्वादश  
 पल्लीनां मध्य  
 54 देशविभूषणं । केळगुंदणिनामासौ ग्रामः सांमा समन्तितः  
 55 सर्वमान्यतया भोग्यः सर्वबाधाविवर्जितः । आनन्दवाल  
 56 परिषदलंकारत्वमृच्छतः पदवाक्यप्रमाणांबुनिधी  
 57 नां पारहृश्वनः । श्रीपूरुषोत्तमारण्य यतीद्रस्य जगद्गु  
 58 रोः । श्रीरामचंद्रनैवेद्यप्रकुप्यर्थमदीयत । आचंद्रार्कं ॥  
 59 गोवाकोंकणवैठ्यस्थकैगऊदेशमाश्रितः । हिरिहाल हल  
 60 गाणहालुभ्यां मोट्टेपल्याचसंयुतः । तथाहुणसे पल्याच के  
 61 रगादेविहल्लिकः । ग्रामः कैगैनामाच श्रीमहाबलमर्चितुं ।  
 62 श्री पूरुषोत्तमारण्य गुरोः संरक्षितुंमठं । ब्राह्मणानां च  
 63 सत्रार्थं तस्यैवच गुरोर्वशे । अष्टाभिः सहसीमाभिः  
 64 सर्वमान्यमकंटकं अदायिदातृवर्येणस्थिरमाचं  
 65 द्रतारकं । सहिरण्योदक धाराभिर्दक्षिणासहितै सदा ॥

(III Plate front side )

66 हरेर्लीलावराहस्य दंष्ट्रादंडः सपातुः[वः] हेमाद्रिकलशाय  
 67 त्रधात्रीच्छत्रश्रियंदधौ । इदमखिलराजशेखर मधुकर झं  
 68 कारगीतमहात्म्यं श्रीदेवराज नृपते शासनमवनितलपा  
 69 रिजातस्य । शासनाचार्य्यधर्मेण शासनात्स्वामिशासनात्  
 70 त्वष्ट्रावरदपाचार्य्यवर्येण लिखितंत्विदं । अहोराघ  
 71 वराजेंद्र सप्तजन्मानु पालय न शृणोमि नपश्यामिस्व  
 72 यंदत्तापहारिणं । शत्रुणापि कृतोधर्मः पालनीयः प्रय

- 73 त्ततः शत्रुरेवहि शत्रुःस्याद्धर्मः शत्रुर्नकस्यचित् । स्वद  
 74 त्तांद्दिगुणंपुण्यं परदत्तानुपालनं परदत्ता  
 75 पहारेण स्वदत्तं निष्फलंभवेत् । श्री श्री श्री ॥  
 76 दानपालनयोर्मध्ये दानाच्छ्रेयोनुपालनं दानात्स्वर्गमवा  
 77 प्रोति पालनादच्युतं पदं । एकैवभगिनी लोके सर्वेषा  
 78 मेव भूभुजां न भोग्या नकरग्राह्या विप्रदत्तावसुंधरा  
 79 सामान्योयं धर्मसेतुर्नृपाणां काले काले पालनयो भवद्भिः  
 80 सर्वानेतान्भाविनः पार्थिवेन्द्रान्भूयो भूयो याचते रामचन्द्रः  
 श्रीविरूपाक्ष

*Transliteration*

**(I Plate back side)**

1. śrī Ganādhīpatayē namah । śubham astu । namas tunga-śīrāś-chumbi-  
chandra-chāma-
- 2 ra-chāravê । trailôkya-nagarâ-rambha-mûla-stambhâya Śambhavê ' yasyâlâ-
3. nam satâm chêtah pranavô manī-ghamtikâ । ankuśam kêvalâ bhaktis sô-
4. vatâd vô madâvalah । Lakshmīm pakshmalayēm nityam pôtrī kôpi purâ-
- 5 tanah । yasya damshttrâmchalê bhûmī mustâ-kanda-kanâyitâ । a-
6. stī chûdâmanih Śambhôr ambhôdhêr âtma-sambhavah । Sômah Sura-
7. bhī-Mandâra (h)—sudhâ—Lakshmī-sahôdarah । Yaduh prâdurabhûd asya
8. vamsê vasumatī-patih । alamchakâra yadvamśyam jananêna Ja-
9. nârdanah kulê tasya Balârâtī-balaīśvarya-vibhâvanah । ja-
10. jñê kīrtti-sudhâ-dhauta-dikkô Bukkamahīpatih । Hari svayam ja-
11. gatrânê Harah para-vidâranê । tanayas tasya samabhûd dhîrô
12. Hariharô nrīpah । yasya yad-vâranânâm cha dīrgha-hasta-parichchu-
13. taih । dâna-dhârâ-payah pûrar abhavat pankilâ mahī । tasmâd
14. ajanī Sarvajñâd iva Śaktidharô nrīpah । Dêvarâya itī śrī-
15. mân prati-bhûbhrid-vidâranah । vihâya vârijam Lakshmīr Vishnô-
16. r apī bhujântaram । karavâlānchalê yasya chakâra vasatim
17. chiram । vismayam janayāmâsa vidyaudârya-parâkramaih । Nâ-
18. bhâga-Nahushâdīnâm yas tanûkritavân yaśah । Dêvarâya-ma-
19. hīpâlô dharmôdbhava-gunânvitam । ajījanat sa vijayam vi-
20. ram Vijayabhûpatim । kripâ yasya kripânī cha dharâ-dâna-sa-
21. mujvalê । samitau dadatu (s) svâsthyam vidushâm vidvishâm apī । ya-
22. sya sangīta-sâhityê samjâtê karna-gôcharê mahatīya-ma-

**(II Plate front side)**

23. hastômê vaibhavam manī-kundalê । anavadyâ sphurad-vidyâ vai-
24. śâradyaika-mandiram । Bhôjam êva punarjâtam mênirê yam ma-
25. nīshinah । karpûra-pûra-dhavalê kanâdra [tna] vibhûshanê । yad-bhu-
26. jâ-bhōgi-śīkharê chiram âsta Vasundharâ । pradadânasya sa-

27. tatam pratyarthi-prârthanâ-dhikam | yasya pratyarthi-bhûpâlô na  
 28. gatah karna-gôcharam | Duryôdhanô vipakshânâm Karnas cha pra-  
 29. tipâdanê | Dhritarâshtrôpi satatam ya (s) svayam Vijayô bha-  
 30. vat | yad-vâchâ prâpitâ bamdham dridham sabdâ iva dvishah | prâyô  
 31. rasya parityâgât prâptâ śravana-gôcharam | tasya Nâ-  
 32. ranadêvîti nânâ-guna-vibhûshanâ | babhûva dêvî  
 33. dayitâ Sachîva Namuchidvishah | sâ tapôbhir bahu-vi-  
 34. dhair paritôshya Śriyahpatim | vîram Vijaya-Bhûpâlâ-  
 35. d Dêvarâyam ajîjanat | yat-pratâpa-mahâvahnêr visphu-  
 36. lingô Vibhâkarah | yat-samâkshâ Sudhâsindhô sîkara  
 37. Kshîrasâgarah | râjâdhirâja râja-śîi śrî-râja-paramê-  
 38. śvarah | ya pratâpa-padam nâmnô dadhâti nava-bhûshanam | na-  
 39. mat-sâmamta-makutî-nikâsha-masrunî-kritaih | yat-pâda-  
 40. nakharair bhûmir abhûd âdarśa- śâlinî | śatravô yasya cham-  
 41. dâna mandalâgrêna khamditâ | kurvanti mamdalâ Bhânôr na-  
 42. bha-śrî-manî-kamkanam | yasya visrânana-ślâghâ-vi-  
 43. natê vibudhadrumê | âharanty agra-pushpâni nirâyâsam  
 44. Surâmganâh | arpayatyanâghê yasminn agra-haram manîshi-

**(II Plate back side)**

45. nâm | chitram diganganâbhir drâg agrâ-hârî-kîtam yaśah | tēna  
 46. śrî Dêvarâyēna Vijayâdhipa-sûnunâ | Nârâyanâm-  
 47. bikâ-garbha-ratnâkara-sudhâmsunâ | bhâshâtîlamghi-râ-  
 48. janya-bhujamgēna bhujâbhritâ | mûru-râyara-gamdânkah pa-  
 49. rarâya-bhayamkarah | Pratâpa-Dêvarâyēna prârthanâ-kalpa-  
 50. bhûruhâ | Lakshmî-Lôkê Śakasyâbdê Virôdhikriti va-  
 51. tsarê | Mâghê mâsy asitê pakshêdarśê divasa-krid-grahê |  
 52. vâre Saurêr Dhanishthâyâm târê punyatamê dinê | Gôvâkhyâ-  
 53. râyâ-sambamdhî Guttî-Ventheyâ-madhyagah Guttî-dvâdaśa-pallînâm  
 madhya-  
 54. dēśa-vibhûshanam | Kelagundani-nâmâ sau grâmah sîmâ-samantitah  
 55. sarvamânyatayâ bhôgyah sarva-bâdhâ-vivarjitah | Ânandavâla-  
 56. parishad-alamkâratvam richchhatah | pada-vâkya-pramânâmbu-nidhi-  
 57. nâm pâradrisvanah | Śrî-Pûrushôttamâraya-yatîndrasya jagadgu-  
 58. rôh | Śrî-Râmachandra-naivêdya-prakluptyartham adiyata | âchandrâr-  
 kam ||  
 59. Gôvâ-Konkana-Vemthyastha-Kaigayî-dēsam âsritah | Hirihâla-  
 60. Gânahâlubhyâm Mottepalyâ cha samyutah | tathâ Hunasepalyâ cha Ke-  
 61. ragâdêvihallikah | grâmah Kaigai nâmâ cha śrî Mahâbalam archchitum |  
 62. Śrî Pûrushôttamâraya-gurôh samrakshitum matham Brâmhanânâm cha

63. satrârtham tasyiva cha gurôr vašê ! ashtâbhih saha sîmâbhih  
 64. sarvamânyam akamptakam adâyi dâtrivaryêna sthîram â-cham-  
 65. dra-tâarakam ! sahiramnyôdaka-dhârâbhîr dakshinâ-sahitai [s] sadâ ||

**(III Plate front side)**

66. Harêr lîlâ-varâhasya damshtâ-damdah sa pâtuH Hêmâdri-kalaśâ ya-  
 67. tra dhâtrî chchhatra-śriyam dadhau ! idam akhîla-râja-śekhara-madhukara-  
 jham-  
 68. kâra-gîta-mâhâtmyam śrî-Dêvarâja-nripatê śâsanam avani-tala-Pâ-  
 69. riâtasya ! Śâsanâchârya-dharmêna śâsanât svâmi-sâsanât  
 70. tvashtrâ Varadapâchârya-varyêna likhitam tvidam ! ahô Râgha-  
 71. va-râjêndra sapta-janmânu pâlaya na srinômi na paśyâmi sva-  
 72. yam dattâpahârinam ! satrunâ pi kritô dharmah pâlanîyah praya-  
 73. tnatah śatrurêva hi śatruh syâd dharmah satrur na kasya chit ! sva-da-  
 74. ttâm dvigunam punyam para-dattânu-pâlanam para-dattâ-  
 75. pahârêna sva-dattam nishphalam bhavêt ! śrî śrî śrî  
 76. dâna-pâlanayor madhyê dânach chhrêyô- nupâlanam dânat Svargam avâ-  
 77. pnôti pâlanâd achyutam padam ! êkaiva bhaginî lôkê sarvêshâ-  
 78. m êva bhûbhujâm na bhôgyâ na kaia-grâhyâ vipra-dattâ vasundharâ !  
 79. sâmanyôyam dharma-sêtum nripânâm kâlê kâlê pâlanîyô bhavadbhih  
 80. sarvân êtân bhâvinah pârtivêndrân bhûyô bhûyô yâchatê Râmachandrah  
 Śrî Virupâksha

*Translation*

**LL. (1-2).**

Obeisance to Ganâdhîpati · Good fortune The usual verse in praise of Sâmbhu. —

**LL. (3-36)**

May the Elephant (Ganêśa) whose tethering post is the mind of good men, jewelled bells the Pranavam mantra and the goad, pure devotion protect you — There is an ancient Boar who casts glances at Lakshmi and in whose tusks the earth looks like a particle of *mustâ* root (the grass cyperus rotundus) There is the Crest-jewel of Sâmbhu, the Moon, the son of Ocean, and a brother of the Celestial Cow, Mandâra tree, Ambrosia, and Lakshmî In the race of the moon was born the King Yadu whose line Krishna adorned by his birth A descendent of his, was King Bukka possessed of the strength and wealth of Indra whose bright glory whitened all the cardinal directions. His son was the king Harihara, a Hari in protecting the world and a Hara in killing enemies. The earth became muddy by the streams of *dâna* water (water accompanying gifts made juice flowing from the temples) falling from the long arms (trunks) of that king and of his elephants To him was born like Skandâ (Śaktîdhara) to Śiva (Sarvajña) the powerful (Śaktîdhara) king

Dêvarâya, destroyer of hostile kings (in the case of Skanda the epithet *prati-bhûbhridvidâra* means piercer of the mountain Krauncha which gave shelter to his enemies). Leaving the lotus and Vishnu's chest Lakshmi made the tip of his sword her permanent abode. By his learning, liberality and prowess he caused admiration and lessened the fame of Nâbhâga, Nahusha and others. The King Dêvarâya got a son Vijaya-bhûpati, full of righteous qualities, ever successful and valiant. His compassion and sword shone by *dharâdâna* (gift of lands and acquisition of territories) and gave the learned and the enemies *svâsthya* (happiness and residence in heaven) in *samiti* (court and battle). The bright jewelled ear-rings worn by him in his ears looked splendid when he listened to music and poetry. His faultless, bright and comprehensive learning was such that people looked upon him as Bhôja born again. In the mountain of his arms, white with camphor paste, adorned with jewelled ornaments, the earth rested long. As the king was always making gifts in excess of what the supplicants might ask (as the king was destroying the desires of his enemy kings) no king who could vie with him in liberality has been heard of (no hostile king could be heard of). Though he was always Duryôdhana (unassailable) to enemies, Karna in making gifts, and Dhritarâshtra (protector of kingdom) he was also Vijaya (Arjuna). His enemies firmly imprisoned by his word, like articulate sounds by speech, were heard of only when they died (?). Nâranadêvi was his beloved queen like Sâchî to Indra. By various austerities she pleased Vishnu and brought forth Dêvarâya, son of Vijaya. The sun was but a spark of the great fire of his valour and the milk ocean but a drop of the ocean of the nectar of his fame.

#### LL (37-45).

Possessed of the royal fortune of the king of kings, and being a supreme lord over kings he wears a new ornament that is the word *pratâpa*. By the finger-nails of his feet soft and bright with the pressing down of the ends of the crowns of the dependant chiefs bowing before him, the earth became possessed of a jewelled mirror. The enemies cut down by his sharp sword convert the orb of the sun into a jewelled bracelet for the goddess of the sky. The celestial nymphs pick flowers with ease from the top of the celestial tree which bowed down on hearing the praise of his munificence. While he bestowed *agrahâras* on scholars, the ladies of the cardinal points made excellent garlands (*agrahâra*) of his fame.

#### LL. (46-65).

That king Pratâpa Dêvarâya, son of King Vijaya and a moon to the ocean the womb of Nârâyanâmbikâ, bearer on his arms of the title a *bhujanga* to princes who break their word, a champion over the three kings, terrible to enemy kings, a celestial tree to supplicants, on the holy occasion of a solar eclipse on Saturday the new moon day of the dark fortnight of the month Mâgha in the year Virôdhikrit

corresponding to the Śaka year (reckoned by the chronogram) *Lakshmīloka* (1353) under the asterism Dhanīsthā granted as a *sarvamānya*, exempt from all imposts, with the boundaries defined, the village Kelagundani belonging to the Gutti Twelve in Gutti-ventheya of the Gôvâ kingdom, to the ornament of the Ânandavāla-parishad, proficient in grammar, logic and mīmāṃsā, the jagadguru Pûrushôttamâranaya-yatīndia in order to provide for offerings of food for the god Rāmachandra and to last as long as the Moon and Sun endure. The foremost of liberal persons, king Dêvarāya also granted the village Kaigai, along with the hamlets Hirihāla, Gānahālu, Mottepalli, Hunasepalli and Keragādêvihalli, situated in Kaigai-dêsa of the Konkana-ventheya in the Gôvâ kingdom, as *sarvamānya*, free from imposts, with the eight boundaries defined, with pouring of water on gold and with presents of money, to Purushôttamâranaya-guru for the worship of the god Mahābali, for the upkeep of the Matha and for feeding the Brahman dependants.

#### LL (66-80)

The praise of Varāha — This śasana of the king Dêvarāja who is a Pārijāta on earth whose greatness is resounded by the humming of the bees the great kings was written by the king's order according to the rules followed by engravers of śāsanās, by the engraver (tvashtri) Varadapāchārya. O king Rāghava. . . . .  
 . . . . .  
 Even the charity made by an enemy is to be protected with care. The enemy is only hostile but his charity is not hostile to anybody.

(The usual imprecatory stanzas)

80. Śrī Virûpāksha

#### Note

This copper plate inscription is similar to the previous number and registers the gift of the villages Kelagundani and Kaigai with hamlets in the Gôvâ kingdom by Dêvarāja II, King of Vijayanagar to the ascetic guru Purushôttamâranaya. The date of the grant corresponds to Saturday, 2nd February 1432, a day of solar eclipse as stated in the grant and is regular in all details.

The genealogy of Dêvarāja II is similar to that in the previous grant and the other records of this king. We learn in this grant however that his mother Nāranadêvi was a devotee of Vishnu and by the favour of that god the son Dêvarāja was born to her (L 34).

The object of the grant has been given not only as in the previous number to provide for food offerings to the god Rāmachandra but also to provide for the worship of Mahābala, for the upkeep of the matt and feeding the Brahman dependants. The god Mahābala referred to here is evidently the deity (Śiva) of that name worshipped in the sacred place called Gôkaina situated on the west coast, also in the Gôvâ kingdom.

The engraver of this grant is the same as that of the previous number, viz.,  
Varadapâchârya.

28

Chaudisettikoppa grant of the Keladi king Virabhadra Nâyaka dated Ś 1552 in  
the possession of the Matt at Śringêri  
3 Plates Kannada characters and language

Size 9 $\frac{1}{4}$ " × 6 $\frac{3}{4}$ "

ಶೃಂಗೇರಿ ಮರದಲ್ಲಿರುವ 6ನೆಯ ತಾಮ್ರ ಶಾಸನ.

3 ಹಲಗೆಗಳು.

ಪ್ರಮಾಣ 9 $\frac{1}{4}$ " × 6 $\frac{3}{4}$ "

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ
2. ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂ
3. ಭವೇ ಸ್ಯಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶ
4. ಕ ವರುಷ ೧೫೫೨ನೆಯ ಶುಕ್ಲ ಸಂವತ್ಸರದ ಪು
5. ಪ್ಯ ಶು ೧೦ ಲು ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾ
6. ಚಾರ್ಯವರಿಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾ
7. ರ ಪಾರೀಣ ಯಮನಿಯಮಾದ್ಯಾಪ್ತಾಂಗ ಯೋಗಿನಿ
8. ರುತರಾದ ಶೃಂಗೇರಿಯ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಭಾರ
9. ತಿ ಸ್ವಾಮಿಗಳಿಗೆ ಶ್ರೀಮದ್ವಿಷ್ಣು ಮುರಾರಿ ಕೋಟಿ ಕೋ
10. ಳಾಹಳ ವಿಶುಧವೈದಿಕಾದ್ವೈತ ನಿಧಾಂತ್ ಪ್ರತಿಷ್ಠಾಪಕ
11. ಶಿವ ಗುರುಭಕ್ತಿ ಪರಾಯಣರಾದ ಕಳದಿ ವೆಂಕಟ
12. ಪ್ಪನಾಯಕರ ಪಾತ್ರರಾದ ಭದ್ರಪ್ಪನಾಯಕರ ಪು
13. ತ್ರರಾದ ವಿರಭದ್ರನಾಯಕರು ಕೊಟ್ಟ ತಾಮ್ರ ಶಾ
14. ಸನದ ಕ್ರಮವೆಂತಂದರೆ ಪಟ್ಟಗುಪ್ತ ಹೊಳೆ ಬಳಿ
15. ಯ ಮನೆವಾರ್ತೆ ವೆಂಕಂಟನು ಕಟ್ಟಿಸಿದ ಮರವ
16. ನು ನಿಮಗೆ ಸಮರ್ಪಿಸಿದಲ್ಲಿ ಆ ಮರದ ದೆಲು

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

17. ಪೂಜೆಯ ಅಮೃತಪಡಿ ನಂದಾದೀಪ್ತಿಗೆ ಪ್ರಾಕು ವಿ
18. ಭವ ಸಂವತ್ಸರದ ಪುಷ್ಯರ್ಕು ವೆಂಕಟಪ್ಪನಾಯ
19. ಕ ಅಯ್ಯನವರು ಪಟ್ಟಗುಪ್ತ ಸೀಮೆ ವಳಗಣ ಚಲು
20. ಡಿ ಸೆಟ್ಟಿ ಕೊಪ್ಪದ ಗ್ರಾಮವನು ಬಿಟ್ಟಿದ್ದರಾಗಿ ಆ ಗ್ರಾ
21. ಮಕ್ಕೆ ಸಲುವ ಪ್ರಾಕು ರೇಖೆ ಬ್ರಾಂಹ್ಮಣ ವಾಡದಿಂದ ಲು
22. ಗದೆ ತೋಟ ಸಹಾಕುಳರ್ಗ || ೦ಗೆ ಅರೆವಾಸಿ ಸಹಾ ರೇ
23. ಖೆ ಗ ೧೪೬೨ || ಕೆ ಶ್ರಯ ನಷ್ಟ ಗ ೨೬೨ || ಶೃ ಗ ೧೨ ಬಿ
24. ರಾಡದಿಂದಲು ಭತ್ತಸುಂಕ ದುರ್ಗದ ಭತ್ತವೆಚ್ಚ ಬಿ
25. ರಾಡದಿಂದಲು ಗ ೧ಕೆ ೬೨ | ಲುಗ ೨ || ೩ || ಉಭ

26. ಯಂಗೆ ೧೪ ||೩|| ಮೆಣಸಿನ ಚಡಿತ್ತಗೆ ೧೨|| ಉ
27. ಭಯಂ ೧೫೧೧ ತಥಾ ತಿಥಿಲು ಬಿಟ್ಟದು ಪಟ್ಟ
28. ಗುಪ್ತೆ ಸೀಮೆ ಶೂದ್ರವಾಡದ ಗೊರುಗದ್ದೆ ಗ್ರಾಮದ ವಳ
29. ಗಣ ಮರವ ಹೊಂದಿದ ಹೊಳೆ ಹೊದ್ದಿನ ಸ್ತಳ ೧ ಭಟ್ಟ
30. ರಕಾನ ಗದಸ್ತಳ ೧ ಉಭಯಂ ಸ್ತಳ ೨ಕೆ ಕುಳಗೆ ೧೧೪
31. ಕೆ ಹೊಳೆ ಹರಿದು ಕುಳಗೆ ||೦೬|| ಶ್ರು ಕುಳಗೆ ||೪ರ ಆರೆ
32. ವಾಸಿ ಸಹಾ ರೇಖೆಗೆ ೧೧೩|| ಬಿರಾಡದಿಂದ ಗ ೧೩||೦ ಉ
33. ಭಯಂಗೆ ೧||೨ ಉಭಯಂಗೆ ೧೬||೩ ಹಡಿ
34. ನಾಟು ವರಹನು ಎಂಟು ಹಣವಿನ ಭೂಮಿ
35. ಗೆ ಸಲುವ ಸರ್ವ್ವ ಸ್ವಾಮ್ಯವನು ಪ್ರಾಕು ಮರಿಯಾದೆ
36. ಯೆಲ್ಲ ಆಗುಮಾಡಿ ಕೂಂಡು ಚಲಡಿ ಸೆಟ್ಟಿ ಕೊ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

37. ಪ್ಪದ ಗ್ರಾಮದ ತೋಟದ ಅಡಕೆ ಮೆಣಸಿನ ಸ್ಥಳ ನು
38. ಂಕವನು ಮರ ಧರ್ಮಕ್ಕೆ ನಡಸಿಕೊಂಡು ನಷ್ಟಕೆ ನಿಲಿ
39. ಸಿದ ಭೂಮಿನು ಆಗಾಮಿಮಾಡಿ ಸಸಿಬಾಳೆ ತಂ
40. ಗು ಹಾಕಿ ಕೊಂಡು ಮರದೇಲು ಪೂಜೆವಿನಿಯೋಗಕೆ
41. ನಡಸಿ ಬಹಿರಿ ತಥಾತಿಥಿಯಲೂ ನಿತ್ಯ ಭತ್ರ ಧರ್ಮ
42. ಕ್ಕೆ ಬಿಟ್ಟದು ವಿಶ್ವನಾಥಪುರದ ಅಗ್ರಹಾರದ ಆ
43. ಉವತ್ತ ನಾಲ್ಕು ಉತ್ತಿವಳಗೆ ಕುಂದನೂರ ಗ್ರಾಮದ
44. ಲ್ಲ ಸಾಮಶಾಖೆಯ ಕಾವಲವಾಡದ ಹೊಂನಿ ಭ
45. ಟ್ತರ ಮಕ್ಕಳು ನಾರಸಿಂಹ್ಯ ಭಟ್ಟರಿಂದಲು ಶಾಸ
46. ನಸ್ತವಾದ ಉತ್ತಿನು ಕ್ರಯಕೆ ಮಾಖಿದು ಭಲ್ಲಪ್ಪ
47. ಪೊಡರಿಗೆ ಉತ್ತಿ ||೦೦ ನಾರಸಿಂಹ್ಯ ಭಟ್ಟರಿಗೆ ಉತ್ತಿ 1೦
48. ಉಭಯಂ ಉತ್ತಿ ೧ನು ಕ್ರಯವ ಮಾಡಬಾರ
49. ದೆಂದು ಉತ್ತಿನು ಅರಮನೆಗೆ ಕಟ್ಟಿಕೊಂಡು ಯಿ
50. ತ್ತಲಾಗಿ ನಾರಸಿಂಹ್ಯ ದೀಕ್ಷಿತ್ತರಿಗೆ ಕೊಟ್ಟು ಯಿದ್ದ
51. ಲ್ಲ ಅವರಿಗೆ ಪ್ರತ್ತಿಯಾಗಿ ಉತ್ತಿಯ ಕೊಟ್ಟು ಸಂ
52. ಮಂಥ ಮೂಲ ಉತ್ತಿವೆಂತ್ತರು ನಷ್ಟ ಸಂತಾನ ವಾ
53. ಗಿ ಹೋದಲ್ಲ ಯೀ ಉತ್ತಿನು ನಿತ್ಯ ಭತ್ರ ಧರ್ಮಕೆ
54. ಬಿಟ್ಟವಾಗಿ ಯೀ ಉತ್ತಿಗೆ ರೇಖೆ ಗ ೨೪ ಯಿಪ್ಪತ್ತ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

55. ನಾಲ್ಕು ವರಹಗೆ ಸಲುವ ಸರ್ವ್ವಸ್ವಾಮ್ಯವನು ಅಗ್ರಹಾರ
56. ದ ಅಪಂದದಲ್ಲ ಆನುಭವಿಸಿಕೊಂಡು ಭತ್ರಧರ್ಮಕೆ
57. ನಡಸಿ ಬಹಿರಿ ಯೀ ಮರ ಧರ್ಮಕ್ಕೆ ಅಯಿದು ಎತ್ತಿನ ಮಾಂ
58. ನ್ಯವನು ಪ್ರಾಕು ಪ್ರಭವ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಶು ೧೫ಲು ಸೋಮೋ
59. ಪರಾಗ ಪುಂಜ್ಯಕಾಲದಲ್ಲ ವೆಂಕಟಪ್ಪನಾಯಕ ಅಯ್ಯ
60. ನವರು ಶಿವಾರ್ಪಿತವಾಗಿ ಬಿಟ್ಟ ಮಾಂನ್ಯ ಅಕ್ಕಿ ಭತ್ತ ಉಪ್ಪು



61. ರಾಗಿ ವಿದಳ ಬೂಸ ಸಹಾ ಯಿಷ್ಟು ಜಿನಿಸನು ಘಟ್ಟದ ಮೇ
62. ಲಣ ಸುಂಕ ಘಟ್ಟದ ತ್ತೆಳಗಣ ಸುಂಕದ ರಾಣಿಗಳಲ್ಲಿ ಹೇ
63. ರಿ ತ್ತಂದು ಆವಾವ ಪೇರೆಗಳಲ್ಲಿ ಮಾಖಿಕೊಂಡು ಸರ್ವಮಾ
64. ಂನೈವಾಗಿ ಯೀಸ್ವಾಸ್ತೈನು ಎತ್ತಿನ ಮಾಂನೈವನು ನಿಂಮ ಶಿ
65. ಶುಪರಂಪರೆಯಾಗಿ ಮಠ ಧರ್ಮಕೆ ನಡಸಿಕೊಂಡು ಬಹಿ
66. ರಿ ಎಂದುಕೊಟ್ಟ ತ್ತಾಂಮೃಶಾಸನ ಯಿದಕೆ ಸಾಕ್ಷಿಗಳು ಆ
67. ದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚ ದೈರ್ಭೂಮಿ ರಾಪೋಹ್ಯದ
68. ಯಂಯಮಶ್ಚ ಅಹಶ್ಚ ರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧೈ ಧರ್ಮ
69. ಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ಉತ್ತಂ | ಶ್ರೀವೆಂಕಟಾದ್ರಿ
70. ಯಿತಲಾಗಿ ಬಿಟದು ಪ್ರಮೋದ ಸಂವತ್ಸರದ ಭಾ
71. ದ್ರಪದ ಬ ೨ ಲು ನಾ ಉ ತೀರ್ಥಹಳಿಗೆ ಹೋಹಾಗಲು
72. ಮರದಲಿ ಉಳಿದಿದಲಿ ಶಿವಾರ್ಪಿತವಾಗಿ ಸತ್ಯಮ
73. ರ ದೇವಸ್ತಾನಕೆ ಬಿಟದು | ಪಟ್ಟಗುಪೆಯ ಸೀಮೆ

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

74. ಪಳಗಣ ಗೋರು ಗದೆ ಗ್ರಾಮ ರಕೆ ಪ್ರಾಕು ರೇಖೆ ಕುಳ |
75. ಗ ೧೩|| ಕೆ ಸಲುವದು ಗ ೨೦೮೨|| ಬಿರಾಡಗ ೪೮೨|| =
76. ಉಭಯಂಗ ೨೪||೦|| = ಜಂಗಮರ ಬಿರಾಡ ೮೩|| =
77. ಉಭಯಗ ೨೪||೩|| ಕೆ ನಷ್ಟ ಹೊಳೆ ಹರಿದು ಕುಳಗ ||೦
78. ಕೆ ಗ ||೩|| ಶುಧರೇಖೆ ಗ ೨೪ ದೇವಸ್ಥಾನದಿಂದ | ಕಲ್ಲಿನಾ
79. ಧ ದೇವರಿಂದ ಬೀಜಖ ೩ಕೆಗ ೧ ಭತ್ತ ಖ ೧೬ಕೆ ದೇವತಾ
80. ವೆಚಖ ೧೨೬ ಶುಧ ಗೆ ೧ ಭತ ಖ ೪ ಕೆಗೆ ||೧|| = ಉಭಯಂ
81. ಗೆ ೧||೧|| = ವಿಭವ ಸಂವತ್ಸರದಲು ಹೆಚಿದು ಭೈರನ ಗ
82. ದೆಯಿಂದ ಖ ೧|| ಕೆಗೆ ||೦ ಗಣಾಚಾರ ೮೨|| ಅಂತು ಗ ೨೮೪ =
83. ಉಭಯಗ ೨೮೮೪ = ಕೆ ಪ್ರಾಕು ಉತ್ತಾರಗೆ ೧||೨೬ ಶುಧ |
84. ಗೆ ೨೪||೨ = ಮುಂಡಿಗನ ಕೊಪದಿಂದ ಹಾನಂಬಿಸಿಂ
85. ನೆಯಿಂದ ಕುಳಗ ೨|| ಕೆಗೆ ೪||೧ = ಮಾಯಿಗೊಂಡನ ಕೊ
86. ಪದಿಂದ ಸೇನ ಬೋವನ ಹಿತ್ತಿಲು ಯಿಂದ ಕುಳಗ || ಕೆಗೆ ||೪|
87. ಅಂತ್ತು ಗ ೩೦೮೨|| ಸಂಕೂರ ಸಂತ್ತೆ ಪೆಸಿಗೆ ಯಿಂದಲು
88. ಗೆ ೧|| ಉಭಯಗ ೩೧||೨|| ಮೂವತವಂದು ವರಹಂ
89. ನು ಯೇಳು ಹಣವಡದ ಭೂಮಿಯನು ಶಿವಾರ್ಪಿತ
90. ವಾಗಿ ಬಿಟವಾಗಿ | ಯಿದಕೆ ನಡಸುವ ಕಟಿಳೆ | ವೆಂಕ
91. ಟೇಶ್ವರ ದೇವರಿಗೆ ಅಮೃತ ಪಡಿಗೆ ದಿನ ರಕೆ ಅವಸರ ೨
92. ಕೆ ಅಕ್ಕಿ ಲಾ ೧ ಲ್ಲೂ ತಿಂ ರಕ್ಕೆ ಖ ೧||೧|| ಖ ೧೮ಕ್ಕೆ ಖ೧ಕ್ಕೆ

(3ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

93. ಭತ ಖ೨|| ಲು ಖ ೪೫ ಧನುಮಾಸಕೆ ಖ ೩ ಉಭಯಂ ಖ ೪೮
94. ಕೆಗೆ ೧ ಕೆ ಖ ೬ಲು ಗ ೮ ತೊವೆ ಹೆಸರು ಗ ||೧ ಅನಶುಧಿ
95. ತುಪಗ ||೧ ನಂದಾದೀಶ್ಚಿ ರಕೆ ಗ ೩ ನಿತ್ಯ ತಾಂಬೂಲ ೮೩ ಹತಿ
96. ದೂಪ ೮೨ ಶ್ರೀಗಂದ ೮೩ ಅಂಗವಸ್ತ್ರ ೮೨|| ಶನಿವಾರ ಯಂಣಿ

97. ಮಜನ ೯೨||೦ ಪಂಚ ಪರ್ವ ಗೆ ||೦ ಕಾರ್ತಿಕ ಪೂಜೆ ಗೆ ೧ ವಸಂ
98. ತ ಪೂಜೆ ಗೆ ೧ ಗೋಕುಲಪ್ಪಮಿ ೯೩ ಉಧ್ಯಾನ ದ್ವಾದಶೆ ೯೩ ನ
99. ಯುಮಿತ ೯೨ ಅಂತು ಗೆ ೧೬||೩ ರಾಜಾಂಗಗಳ ಗುಡಿಸುವ
100. ವಗೆ ಗ ೧ ೯೨ ಉಭಯಂಗ ೧೮ ಸತ್ತದ ಸಂಮಂಥಾ ದಿನ
101. ೧ಕೆ ಜನ ೧೨ಕೆ ಜ ೧ಕೆ ಭತಲಾ ೧ ಲು ತಿಂ ೧ಕೆ ಭತ ಖ ೧೮ಕೆ
102. ಗೆ ೧೮ ಖ ಒಲುಗೆ ೩ಲು ಗೆ ೩೬ ನಯಿಮಿತ ವೆಚೆಗೆ ೧||೨||೦
103. ಉಧಯ ಗೆ ೩೬||೨|| ಕೆ ಪ್ರಾಕು ಬಿಟದು ಗೆ ೨೪ ಶುದ ಸತ್ರ
104. ವೆಚೆಗೆ ೧೩||೨|| ಉಭಯಗೆ ೩೧||೨|| ಮೂವತವಂ
105. ದು ವರಹನು ಎಳು ಹಣವಡದ ಭೂಮೀಗೆ ಸಲುವ
106. ಸರ್ವ ಸ್ವಾಮ್ಯವನು ಪ್ರಾಕುಮರಿಯಾದೆಯೆಲ್ಲ ಅಗೆ
107. ಮಾಡಿಕೊಂಡು ದೇವತ್ತಾವೆಚೆ ಸತ್ರ ಧರ್ಮವನು ನಡೆ
108. ಸಿಬಹಿರಿ ಎಂದು ಕೊಟ ತ್ತಾಮ್ರ ಶಾಸನ | ಅದಿ
109. ತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚ ದ್ಯೌ ಭೂಮಿರಾಶೋ ಹೃದ
110. ಯಂ ಯಮಶ್ಚ ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧೇ ಧರ್ಮಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ಉತ್ತಂ |

ಶ್ರೀವೆಂಕಟಾದ್ರೆ

*Transliteration*

**I.a.**

1. namas tunga-sīras-chumbi--chandra-chāmara-chāravē
2. trailōkya-nagarārambha-mūlastambhāya Śam-
3. bhavē svasti śrī jayābhyudaya Śālivāhana śa-
4. kavarushta 1552 neya Śukla-samvatsarada Pu-
5. shya śu 10 lu śrīmat parāma-hamsa-parivrājakā-
6. chāryyavarīya pada-vākya-pramāna-pārāvā-
7. ra-pārīna yama-niyamādyashtānga-yōga-ni-
8. rutarāda Śrumgēriya śrī Sachchidānanda-bhāra-
9. ti-svāmīgalige śrīmadd Edavanurāri kōte-kō-
10. lāhala viśudha-vaidīkādvaita- sīdhānta-prati-shtāpaka
11. Śiva-guru-bhakti-parāyanarāda Keladi Venkata-
12. ppa- nāyakara pautrarāda Bhadrappanāyakara pu-
13. trarāda Vīrabhadra-nāyakaru kotia tāmīra-śā-
14. sanada kramaventendare Pattaguppe-hole-bali-
15. ya Manevārtte Venkannanu kattisīda mathava-
16. nu nimage samarpisīdalli ā-mathada dēu-

**I.b.**

17. pūjeya āmrutapadi nandādīptige prāku Vi-
18. bhava-samvatsarada Pushya ba 9 lu Venkatappa-nāya-
19. ka-ayyanavaru Pattaguppe-sīme-valagana Chau-
20. di-setti-koppada grāmavanu bittiddarāgi ā-grā-
21. makke saluva prāku rēkhe brāhmāna-vādadīndalu
22. gāde ttōta sahā kula-ga 9 || o ge arevāsī sahā rē-

23. khe ga 14 ' 2 || ke śraya nashta ga 2 ' 2 || śudh ga 12 bi-
24. rādadindalu bhatta sumka Durgada bhatta vechcha bi-
25. rādadindalu ga 1 ke ' 2 | 7 lu ga 2 || 3 || ubha-
26. yam ga 14 || 3 || menasina chaditta ga ' 2 || u-
27. bhayam 15 ' 1 tathâ tithilu bittadu Patta-
28. guppe-sîme sūdravādada Gorugadde grāmada vala-
29. gana mathava hondida hole-hoddina stala 1 Bhatta-
30. ra-kānagade stala 1 ubhayam stala 2 ke kula ga 1 ' 4
31. ke holeharidu kula ga || o śudh kula ga || 4 ra âre-
32. vâsî sahâ rēkhe ga 1 ' 3 || birādādinda ga ' 3 || o u-
33. bhayam ga 1 || 2 ubhayam ga 16 || 3 hadi-
34. nâru varahanu entu hanavina bhûmi-
35. ge saluva sarvva-svāmmyavanu prâku mariyâde-
36. yelli âgumâdikondû Chaudi-setti-Ko-

## II. a.

37. ppada grāmada ttôtada adake menasina sthala su-
38. nkavanu matha-dharmakke nadasî kondû nashtake nîli-
39. sîda bhûminu âgāmimâdî sasibâle tem-
40. gu hâkikomdu matha dēu-pûje vinîyôgake
41. nadasî bahîrî tathâ tithiyâlû nitya-chhatra dharm-
42. ke bitadu Viśva-nâtha-purada agrahârada a-
43. ruvatta-nâlku-uruttî valage Kundanûra grāmada-
44. lî Sâmasâkheya Kâvala-vâdada Honnibha-
45. ttara makkalu Nârasimhya-bhattarindalu śâsa-
46. nastavâda uruttinu krayake mârîdu Bhallappa
47. voderige uruttî || o Nârasimhya-bhattarige uruttî | o
48. ubhayam uruttî 1 nu krayava mādabâra-
49. dendu uruttinu aramanege kattikomdu yi-
50. ttalâgi Nârasimhya-dîkshittarige kottu yidda-
51. lî avarige prattiyâgi uruttiya kotta sam-
52. mandha mûla-uruttivantaru nashta-santânavâ-
53. gi hōdallî yî uruttinu nitya-chhatra-dharmake
54. bittevâgi yî uruttige rēkhe ga 24 yippatta

## II. b.

55. nâlku varahage saluva sarvva-svāmmyavanu agrahâra-
56. da apandadallî anubhavîsî-kondû chhatra-dharmake
57. nadasî bahîrî yî matha dharmake ayîdu ettinamâm-
58. nyavanu prâku Prabhava-samvatsarada Pushya su 15 lu sômô-
59. parâga pumnyakâlādallî Venkatappa-nâyaka-ayya-

60. navaru Śivârpitavâgi bitta māmnya akki bhatta uppu  
 61. râgi vidala bûsa sahâ yishtu jinisanu Ghattada mē-  
 62. lana sunka Ghattada ttelagana sunkada thānegalalli hē-  
 63. rri ttandu âvâva pēthegalallu mārīkondu sarvvamâ-  
 64. nnyavâgi yī svâstenu ettina mānynavanu nimma śi-  
 65. ū-parampareyâgi matha-dharmake nadasikondu bahi-  
 66. ri endu kotta ttāmmra-śâsana yīdake sākshigalu Ā-  
 67. ditya-chandrâv Anilônalaś cha dyaaur bhūmīr âpô hrudâ-  
 68. yam Yamaś cha ahaś cha râtriś cha ubhēcha samdhyē dharma-  
 69. ścha janâtī narasya uruttam | Śrī Venkatâdri  
 70. yitalâgi bitadu Pramôda-samvatsarada Bhâ-  
 71. drapada ba 2 lu nâu Tīrthahalige hōhâgalu  
 72. mathadali ulididali Śivârpitavâgi satra ma  
 73. tha dēvastânake bitadu | Patagupeya sîmē

### III. a.

74. valagana Gôrugade giâma 1 ke prâku rēkhe kula |  
 75. ga 13 || ke saluvaḍu ga 20 ' 2 || birâda ga 4 ' 2 || =  
 76. ubhayam ga 24 || o | = jangamara birâda ' 31 =  
 77. ubhaya ga 24 || 3 || ke nashta hole haridu kulaga || o  
 78. ke ga || 3 || | śudharēkhe ga 24 dēvasthânadinda | Kallinâ-  
 79. tha-dēvarinda bīja kha 3 ke ga 1 bhatta kha 16 ke dēvatâ  
 80. vecha kha 12 śudha ga 1 bhata kha 4 ke ga || 1 || = ubhayam  
 81. ga 1 || 1 || = Vibhava-samvatsaradalu hechidu Bhairanaga-  
 82. deyinda kha 1 || ke ga || o ganâchâra ' 2 || antu ga 2 ' 4 =  
 83. ubhaya ga 26 ' 4 = ke prâku uttâra ga 1 || 2 || śudâ |  
 84. ga 24 || 2 || = Mundigana Kopadinda Hânambi-sin-  
 85. neyinda kula ga 2 || ke ga 4 || 1 || = Mâyigondana-ko-  
 86. padinda sēnabôvana hittiluyinda kula ga || ke ga || 4 |  
 87. anttu ga 30 ' 2 || Samkûra-santte-pasige-yindalu  
 88. ga 1 || ubhaya ga 31 || 2 || mûvatavandu varaham-  
 89. nu yelu hanavadada bhūmīyanu Śivârpita-  
 90. vâgi bitevâgi yīdake naḍasuva katale | Venka-  
 91. tēsvara-dēvarige amrutapadige dina 1 ke avasasara 2  
 92. ke akki [pa] . . 1 llû tim 1 kke kha || llû kha 18 kke kha 1 kke

### III. b.

93. bhata kha 2 || lu kha 45 Dhanumâsak kha 3 ubhayame kha 48  
 94. ke ga 1 ke kha 6 lu ga 8 tove hesaru ga || 1 || annaśudhi  
 95. tupa ga || 1 || nandâdīpti 1 ke ga 3 nityatâmbûla ' 3 hatī  
 96. dûpa ' 2 śrīganda ' 3 amgavastra ' 2 || Śanivâra yamṇe

- 97 majana ' 2 ||o panchaparva ga ||o Kârtika-pûje ga 1 vasam-  
 98. tapûje ga 1 Gôkulâshtami ' 3 Udhvâna-dvâdaśe ' 3 na-  
 99 yimita ' 2 antu ga 16 || 3 rājāngala-gudisuva-  
 100 vage ga 1 ' 2 ubhayam ga 18 satrāda sammamdhā dina  
 101. 1 ke jana 12 ke ja 1 ke bhata . . 1 lu tim 1 ke bhata kha 18 ke  
 102 ga 1 ra kha 6 lu ga 3 lu ga 36 nayimita vecha ga 1 || 2 || o  
 103 ubhaya ga 37 || 2 || ke prāku bitādu ga 24 śūda satra-  
 104 vecha ga 13 || 2 || ubhaya ga 31 || 2 || mûvatavam-  
 105 du varahanu êluhanavadāda bhûmige saluva  
 106 saiva-śvāmmyavanu prākumariyâdeyalli āga-  
 107 mādikondū dēvattā-vecha satra-dharmavanu nāda-  
 108 sībahūi endu kota ttāmmra-śāsana ! Ādi-  
 109 tya chandrāv anilōnalaś cha dyaur bhûmir-âpô-hruda-  
 110. yam Yamas cha ahaś cha rātrīś cha ubhê cha samdhyê dharmas cha jānāti  
 narasya urutam !

Śrī Venkaṭādre

*Translation.*

**LL 1-2.**

Salutation to Śambhu.

**LL. 3-14.**

Be it well. In the prosperous year 1552 of the Śâlivâhana era, on the 10th lunar day of the bright half of Pushya in the cyclic year Śukla

The illustrious Vīrabhadranāyaka, son of Bhadrappanāyaka and grandson of Keladi Venkatappanāyaka, (possessed of the titles) Edava-Murāri, Kōte-kōlahāla, establisher of the pure Vedic Advaita doctrine (Vīśudha-vaidikā-dvaita-siddhānta-pratishtāpaka), engaged in devotion to Śiva and gurus granted a copper-charter as follows to the illustrious Sachchidānandabhārati of Śringēri, chief of paramahansa-parivrājakāchāryas, expert in *pada*, *vākya* and *pramāna*, engaged in eight-fold yōga including *yama* (control of passions), *niyama* (restraint) —

On the occasion of making over the matha near the river Pattagupe built by Manevārte Venkanna we grant you lands of the village Chaudiseti Koppa in Pattaguppesime of the revenue value of 16 varahas and 8 hanas (as detailed below) which had been formerly bestowed for offering worship to the gods in the matha and for food offerings and illuminations by Venkatappa-Nāyaka-ayya on the 9th lunar day of the dark half of Pushya in the year Vibhava. The revenue income from the lands and gardens belonging to Brāhmanavāda (Brahman settlement or quarter) was 9½ gadyānas (kula, original rent). This sum with the addition of a moiety (*arevāsi*) amounts to 14 gadyānas and 2½ hanas. Out of this, deducting 2 gadyānas and 2½ hanas for the loss on account of Śraya (depreciation) there

remains a balance of 12 gadyânas. An addition to this sum at the rate of 2 hanas, 1 hâga and 7 *kâsus* per gadyâna on account of *birâda* (enhancement of rent due to competition), and duty on paddy, and additional expenses connected with paddy in Durga? (Durgada-bhatta-vechcha-birâda) amounts to  $2\frac{1}{2}$  gadyânas and  $3\frac{1}{2}$  hanas and the total comes to  $14\frac{1}{2}$  gadyânas and  $3\frac{1}{2}$  hanas. Add to this for increased tax on pepper (menasina-chadita) a sum of  $2\frac{1}{2}$  hanas and the total amounts to 15 gadyânas and 1 hana. This revenue has been granted to you on the said date. So also have been granted to you on the said date a plot of land near the Matt on the river bank in Gorugadde village belonging to the *Śûdra-vâda* (Śûdra settlement or quarter) of Pattaguppe-sime, and another plot of land known as Bhattara-kâna-gadde. For these two fields the original revenue was, one gadyâna and four hanas. Out of this deducting  $\frac{1}{2}$  gadyâna for loss due to the river floods, the balance is  $\frac{1}{2}$  gadyâna and four hanas. To this add a moiety and it amounts to 1 gadyâna and  $3\frac{1}{2}$  hanas. This together with an increase of  $3\frac{1}{2}$  hanas on account of *birâda* comes to  $1\frac{1}{2}$  varahas and 2 hanas. Adding to this the previous sum of 15 gadyânas and 1 hana the result is a total of 16 gadyânas and 8 hanas.

In addition to the full rights of possession over the lands bringing the annual revenue of 16 varahas and 8 hanas you will also enjoy for the charities of the Matt the local customs duties (sthala-sunka) on the arecanut and pepper grown in the gardens of the village Chaudisettikoppa. You will also take up lands which have been assigned for making up losses (*nashtake mlisida bhûmi*) and grow plantain and cocoanuts thereon and use their future income gained for service of worship and other expenses of the Matt.

Further, on the above date are also granted (to you) for maintaining a chhatram for feeding Brahmans daily, lands granted formerly as *vritti* of the annual revenue of 24 varahas in the village Kundanûr and you may enjoy all the rights of possession over the said *vritti* lands as an *agrahâra* and conduct the charities of the chhatram out of the same. (The details of the land granted are as follows) —

Out of the 64 *vrittis* of land belonging to the Viśvanâthapur Agrahâr, Nârasimhabhatta, son of Hounibhatta of Kâvalavâda following Sâma-sâkha had sold  $\frac{2}{3}$  *vritti* of land in the village Kundanûr recorded in the *śâsana* (charter of the *agrahâra*) to Bhallappa-voder and  $\frac{1}{3}$  *vritti* of land in the same area to Nârasimhabhatta and thus sold the whole *vritti* of land. As however the *vritti* should not be given away in sale, it was resumed by the Palace (Keladi king) and later given to Nârasimha-dîkshita. Another *vritti* was granted to him in exchange for this *vritti* and (now) no issue is left of the original owners of the *vritti*. Whereupon we granted this *vritti* of the revenue value of 24 gadyânas for conducting the charity of feeding (Brahmans) daily.

Still further whereas formerly in the year Prabhava and the month Pushya and on the 15th lunar day of the bright fortnight on the holy occasion of the lunar

eclipse, Venkatappa-nâyaka-ayya made in the name of the god Śiva, the grant of *ettina-mānya* (bullock grant) comprising of the right to load the following commodities, *viz.*, rice, paddy, salt, ragi, pulses and chaff (*būsa*) on five pack-bullocks in any customs-stations either above or below the ghats and sell the articles in the markets at any place free of all taxes, you may enjoy the above right to carry goods free of taxes on bullocks in spiritual succession from the guru to disciple for the use of the charities connected with the Matt.

Thus is the copper śâsana granted. Witnesses to this are—the sun, moon, wind, fire, sky, earth, water, heart, yama, day, night, the two twilights, and Dharma know man's deeds.

Śrī Venkatādri.

**LL. 69-87.**

The following grant was made later —

On the 2nd lunar day of the dark half of Bhâdrapada, in the year Pramôda on the occasion of our camping at the Matt on the way to Tirthahalli we made in the name of Śiva, a gift of the following for the *satra* (free feeding), matha and temple:—

The village Gorugade in the district of Pattagupe. Its original revenue was  $13\frac{1}{2}$  gadyânas but now it amounts to 20 gadyânas and  $2\frac{1}{2}$  hanas. To this were added the *birâda* of 4 gadyânas and  $2\frac{14}{16}$  hanas and also the *birâda* paid by Jangamas (Lingâyat priests) amounting to  $3\frac{6}{16}$  hanas, bringing the total to 24 gadyânas and  $8\frac{3}{4}$  hanas. Out of this was to be deducted on account of loss due to floods  $8\frac{3}{4}$  hanas (which was calculated on the original tax of 5 hanas *kulagadyâna*) and the balance left was 24 gadyânas.

Also from the temple lands of the god Kallinâtha, 1 gadyâna was to be collected as revenue for wet lands of the sowing capacity of 3 khandugas and also 16 khandugas of paddy. Out of this 12 khandugas were to be deducted for services in the temple and thus was left the balance of 1 gadyâna in money and 4 khandugas of paddy. The value of 4 khandugas of paddy is  $6\frac{10}{16}$  hanas. An increase to revenue was made in the year Vibhava consisting of  $\frac{1}{2}$  gadyâna for paddy lands of Bhairava of (the sowing capacity of)  $1\frac{1}{2}$  khandugas and  $2\frac{1}{2}$  hanas for *ganâchâra* (a tax on Lingayat priests?) bringing the total income to 2 gadyânas and  $4\frac{1}{8}$  hanas.

Grand total including the above 26 gadyânas and  $4\frac{1}{8}$  hanas. Out of this former deductions (*uttâra*) come to 1 gadyâna and 7 hanas, leaving a balance of 24 gadyânas and  $7\frac{1}{8}$  hanas. To this must be added (1) 4 gadyânas and  $6\frac{1}{8}$  hanas on account of Hânambi-sinne (land) in Mundiganakoppa (which originally brought a rental of  $2\frac{1}{2}$  gadyânas) (2)  $9\frac{1}{4}$  hanas, being the revenue of the backyard of the house of the sênabôva in Mâyigondanakoppa whose original rental value was

$\frac{1}{2}$  gadyâna; (3) and  $1\frac{1}{2}$  gadyânas being the tax collected at the fair (sante-pasige) at Sankûr. The total amounts to 31 gadyânas (varahas),  $7\frac{1}{2}$  hanas.

### LL. 88-110.

We have granted the above lands of the revenue value of 31 gadyânas and  $7\frac{1}{2}$  hanas in the name of Śiva (for the charities of the Matt) Their income is to be utilized for the following items of expenditure (1) 8 gadyânas being the price of 48 khandugas of paddy at the rate of 1 gadyâna per 6 khandugas. Out of this 45 khandugas of paddy produce 18 khandugas of rice ( $2\frac{1}{2}$  khandugas of paddy being taken as yielding 1 khanduga of rice) and this rice would be expended for one year at  $1\frac{1}{2}$  khandugas per month or 1 kolaga per day for food offerings to god Venkaṭêśvara, two times every day, and the remaining 3 khandugas of paddy are to be spent for special food offerings in the solar month of Dhanus (2) 6 hanas (annually) for green-gram for making soup (*torve*), (3) 6 hanas for ghee for being sprinkled on boiled rice (anna-śuddhi), (4) 3 gadyânas for offering one perpetual lamp, (5) 3 hanas for daily offering betel-leaves, (6) 2 hanas for cotton (for making wicks) and incense, (7) 3 hanas for sandal-paste, (8)  $2\frac{1}{2}$  hanas for providing napkins (anga-vastra), (9)  $2\frac{1}{2}$  hanas for oil-bath on Saturday, (10)  $\frac{1}{2}$  gadyâna for expenses on five parva days every month (being the new moon day, full moon day, sankramana day, 8th and 14th lunar days of the dark half of every lunar month), (11) 1 gadyâna for special services in the month Kārtika, (12) 1 gadyâna for services in the Vasanta season, (13) 3 hanas for services on the Gôkulâshtami day, (14) 3 hanas for services on Utthâna-dvâdaśi day, (15) 2 hanas for naimittika (occasional expenses). Total 16 gadyânas and 8 hanas for offerings to god (Venkatêśvara) One gadyâna and 2 hanas were to be paid as wages for the sweeper. Total including this 18 gadyânas. For satra or free feeding were to be expended 36 gadyânas for a year at the rate of 3 gadyânas every month being the price of 18 khandugas of paddy (at 6 khandugas per gadyâna) for each for feeding 12 men at 1 kolaga daily. For expenses in connection with special feeding 1 gadyâna and  $7\frac{1}{2}$  hanas were to be spent. Total expenditure for feeding: 37 gadyânas and  $7\frac{1}{2}$  hanas. Out of this deducting the previous grant of 24 gadyânas, the expenditure from the present grant amounts to 13 gadyânas and  $7\frac{1}{2}$  hanas. Total fresh grant for temple services and feeding. 31 gadyânas and  $7\frac{1}{2}$  hanas

You will enjoy all the rights of possession over the said lands bringing an annual revenue of 31 varahas and  $7\frac{1}{2}$  hanas in accordance with old usage and defray out of the income the expenses in connection with the temple and satra charities.

Thus is the copper śasâna granted.

The sun, moon                      ..                      ....                      ...                      know man's actions.

Śrî Venkatâdri.



*Note*

This record has been noticed in P 65 of M A R 1916. It registers two grants by Virabhadra Nāyaka, chief of Keladi (1629-1645), son of Bhadrappa Nāyaka to Sachchidānandabhārati, pontiff of the Śringēri Matt (C 1622-1663). The first was made on the 10th lunar day of the bright half of Pushya in the year Sukla, S' 1552 (equivalent to 15th December 1629) on the occasion of making over a matha near the river in the village Pattaguppe (in Nagar Taluk, Shimoga District). By this, the Śringēri guru was granted in addition to the revenue income of 16 varahas and 8 hanas from the lands of the village Chaudisettikoppa which had been formerly granted on Vibhava Pushya ba 9, equivalent to 7th January 1629 by Venkatappa Nāyaka, grandfather of the donor, extra income from duties on pepper and areca grown in the gardens of the said village and also the right to convert certain waste lands into plantain and cocoanut gardens and thereby derive further income. This was to be used for the expenses of the matt. The donee was also given a *vritti* of land in the village Kundanūr belonging to the Viśvanāthapura Agrahāra, of the annual revenue value of 24 varahas for maintaining a free feeding-house at the matt. The donor also confirmed the permit granted previously by his grandfather Venkatappa Nāyaka (on the occasion of a lunar eclipse in the month Pushya of the cyclic year Prabhava corresponding to 10th January 1628) for 5 bullocks of the Śringēri Matt to pass in the territories of the Keladi chief free from tolls, laden with the articles rice, paddy, salt, rāgi, *vidala* (pulses), and *būsa* (chaff of wheat?) and to sell the articles in any market.

The second grant by the same donor was made later on Pramōda sam Bhādrapada ba 2 corresponding to 13th September 1630 on the occasion of a halt he made at the above Matha at Pattaguppe on his way to Tīrthahalli. It consisted of the gift of lands of the village Gorugadde in Pattaguppesime of the annual revenue of 31 varahas and 7½ hanas to provide for the worship in the temple of the god Venkatēśvara in the said matha and also for the maintenance at the matha of a *satra* or feeding-house to feed 12 people daily. The details of the allotment of expenses for the various items in connection with temple services and feeding are interesting. Special services were conducted on Gōkulashtami (Krishna's birthday), Utthānadvādaśi (the 12th day of the month of Kārtika on which God Vishnu is said to awake from his four months' sleep) and the whole lunar month of Kārtika and spring and the solar month of Dhanus. One khanduga of rice is given as the equivalent of 2½ Khandugas of paddy and 6 khandugas of paddy are taken as worth 1 varaha and kolaga as equivalent to 5 srs.

At the close of both grants the signature of the donor is given as Śri Venkatādiri in lls 69 and 110.

The record is an instance of the devotion and solicitude shown by the Keladi Chiefs, though they were Lingâyats, to the Śringêri Matt, the stronghold of the *Smârta* sect of Brahmans

29

Sûrâpura grant of the Vijayanagar King Śrirangarâya II dated Ś 1582 in the possession of the Matt at Śringêri.

1 Plate. Telugu language and characters.

Size 9¾" × 6½"

ಶೃಂಗೇರಿ ಮರದಲ್ಲರವ 7ನೆಯ ತಾಮ್ರಶಾಸನ

(೧ ಹಲಗೆ)

ಪ್ರಮಾಣ 9¾" × 6½"

- |             |   |          |
|-------------|---|----------|
| ತೆಲುಗುಕ್ಷರ) | ಶ್ರೀ ರಾ   | ಶ್ರೀರಾಮಾ |
| 1           | ಹರೇಲೀಲಾವರಾಹಸ್ಯ ದಂಷ್ಠಾದಂಡಸಪಾತುವಃ   ಹೇಮಾ                          |          |
| 2           | ದ್ವಿಕಲಶಾಯತ್ರ ಧಾತ್ರೀಭತ್ತಶ್ರಿಯಂದಧೌ   ನಮಸ್ತುಂಗಶಿರಂಶ್ಚಂ             |          |
| 3           | ಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ   ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಬಾ                  |          |
| 4           | ಯ ಶಂಭವೇ   ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನಶಕವರ್ಷಂ               |          |
| 5.          | ಬ್ಬಲು ೧೫೨೨ ಪ್ಲವನಾಮಸಂವತ್ಸರ ಕಾರ್ತಿಕಶು ೧೫ ಲು ಶ್ರೀಮ                 |          |
| 6           | ತ್ವರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರೈ ಪದವಾಕ್ಯಪ್ರಮಾಣಪಾರಾ                   |          |
| 7           | ವಾರಪಾರೀಣಪಾರಂಗ ಸರ್ವತಂತ್ರಸತಂತ್ರಲಯಿನ ಶ್ರೀಮಮುಳು                     |          |
| 8           | ವಾಯಿಸಿಂಹವಾಸನಾಧ್ಯಾಶಿ ಸ್ವಸ್ತಿ ಸಮಸ್ತೋಪ ನಿಷತ್ನೇಂಸ್ತಯಮಾ              |          |
| 9.          | ನಶ್ರೀ [ಮ] ತ್ವಚ್ಚಿದಾನಂದ ಮಹಾಯೋಗೇಂದ್ರ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧ        |          |
| 10          | ಕುಲಯಿನ ಶ್ರೀ ಕೃಷ್ಣಾನಂದ ಸ್ವಾಮೀಲವಾರಿ ದಿವ್ಯಶ್ರೀಪಾದಪದ್ಮಂಬು           |          |
| 11.         | ಲಕು   ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ           |          |
| 12          | ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯದೇವ ಮಹಾರಾಯಲಯ್ಯವಾರು   ವೇಲಾಪುರಿ                 |          |
| 13.         | ಸ್ಥಳಮಂದ್ರು ರತ್ನಸಿಂಹವಾಸನಾರೂಡುಲೈ ಪೃಥ್ವೀನಾಮ್ರಾಜ್ಯಮೇಲುಚು            |          |
| 14          | ನುಂಡಿ   ಆತ್ರೇಯಗೋತ್ರ ಆಪಸ್ತಂಬಸೂತ್ರ ಯಜುಶ್ಯಾಖ್ಯಾಧ್ಯಾ                |          |
| 15.         | ಯುಲಯಿನ   ಅವೀರಾಟರಾಮರಾಜುರಂಗಪರಾಜಯ್ಯವಾರಿ ಪಾತ್ಯ                      |          |
| 16.         | ಲಯಿನ ಗೋಪಾಲರಾಜಯ್ಯವಾರಿ ಪುತ್ಯಲಯಿನ   ಶ್ರೀಮದ್ರಾಜಾಧಿರಾ                |          |
| 17          | ಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯದೇವ               |          |
| 18          | ಮಹಾರಾಯಲಯ್ಯವಾರು ಸದ್ವಿನಯಭಯ ಭಕ್ತುಲಾ ಸಾಕ್ಷಾಂಗ[ಗ]ದಂ                  |          |
| 19          | ಡಂದೆಚ್ಚಿ ಸಮರ್ಪಿಂಚ್ಚಿನ ಭೂಧಾನ ಗ್ರಾಮಧರ್ಮಶಾಸನಮು   ಜಲಗರಮಾ            |          |
| 20.         | ನಿಸ್ಸುರಾಪುರಮು ಅನೇಗ್ರಾಮಮು   ಗೋಪಾಳಸ್ವಾಮಿಪೂಜಕಃ   ಯೀ                |          |
| 21.         | ತಥಾತಿಥಿ ಪುಂಜ್ಯಕಾಲ ಮಂದ್ರು   ಸಹಿರಣ್ಣೋದಕದಾನಧಾರಾ                    |          |
| 22.         | ಪೂರ್ದಕಂಬುಗಾ   ಶ್ರೀವೆಂಕಟೇಶ್ವರ ಪ್ರೀತಿಗಾ ಶ್ರೀಚಂದ್ರಕೇಶವಸ್ವಾಮಿ ಸನ್ನಿ |          |
| 23.         | ಧಿನಿ ತ್ರಿಕರಣ ತ್ರಿವಾಚಕಂಗಾ   ಶ್ರೀಕೃಷ್ಣಾರ್ಪಣಂಗಾ ಸಮರ್ಪಿ             |          |
| 24.         | ಂಚ್ಚಿನ ಭೂಧಾನಾಗ್ರಾಮಧರ್ಮಶಾಸನಮು    ಯೀಗ್ರಾಮಾನಕುಚೆಲೈ                 |          |

25. ನಿಧಿನಿಕ್ಷೇಪಜಲಪಾಷಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿಸಿದ್ಧಸಾಧ್ಯಂಽಬ್ಬುಲನೆ ಆ  
26. ಪೃಥೋಗತೇಜ ಸ್ವಾಮ್ಯಂಽಬ್ಬುಲುಂನ್ನು | ಧಾನಾಧಿವಿನಿಮಯ ವಿಕ್ರಯಾನಕು

(ಹಲಗೆಯ ಹಿಂಭಾಗ)

27. ಯೋಗ್ಯಮುಃ ಅಪುನಟ್ಟುಗಾನು | ಮೀ ಶಿಷ್ಯಪ್ರತಿಶಿಷ್ಯಪಾರಂ  
28. ಪರೈಯಂಗಾನು | ಆ ಚಂದ್ರಾರ್ಕಸ್ತಾಯಿ ಗಾ ಸುಖಾನ ಅನಭವಿಂ  
29. ಚ್ಚೇದಿ | ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರೈ ಪದವಾ ಕ್ಷಪ್ರ  
30. ಮಾಣಪಾರಾವಾರ ಪಾರೀಣ ಪಾರಂಗತ ಸರೈತಂತ್ರ ಸ್ವತಂತ್ರಲ  
31. ಯಿನ ಶ್ರೀಮನ್ ಮುಳುವಾಯಿ ಸಿಂಹ್ಯಾಸನಾಧ್ಯಾಶಿ ಸ್ವಸ್ತಿ ಸಮಸ್ತೋಪ  
32. ನಿಷತ್ನಂಸ್ತಯಮಾನ | ಶ್ರೀ [ಮ] ತೈಚ್ಚಿದಾನಂದ ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯ  
33. ಶ್ರೀಪಾದಪದ್ಮಾರಾದಕುಲೈನ | ಶ್ರೀಕೃಷ್ಣಾನಂದ ಸ್ವಾಮುಲವಾರಿ ದಿವ್ಯಶ್ರೀ  
34. ಪಾದಪದ್ಮಂಽಬ್ಬುಲಕು | ಆತ್ಮೇಯಗೋತ್ರ ಆಪಸ್ತಂಬ ಸೂತ್ರ ಯೆಜು  
35. ಶ್ಯಾಪಾಧ್ಯಾಯುಲೈನ | ಆರ್ವೀಟಿ ರಾಮರಾಜು ರಂಗಪರಾಜಯ್ಯವಾ  
36. ರಿ ಪಾತ್ಯಲುನ್ನು ಗೋಪಾಳರಾಜಯ್ಯವಾರಿ ಪುತ್ರಲುನ್ನು ಆಯಿನ | ಶ್ರೀ  
37. ಮದ್ರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂ  
38. ಗರಾಯ ದೇವಮಹಾರಾಯಲಯ್ಯವಾರು ಸಮರ್ಪಿಂಚಿನ ಗ್ರಾ  
39. ಮಧರ್ಮಶಾಸನಮು || ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ  
40. ವರೈ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರಾ ಪಾರೀಣ ಪಾರಂಗತ  
41. ಸರೈತಂತ್ರ ಸ್ವತಂತ್ರಲೈನ | ಶ್ರೀಮನ್ ಮುಳುವಾಯಿ ಸಿಂಹ್ಯಾಸನಾ  
42. ಧ್ಯಾಶಿ ಸ್ವಸ್ತಿ ಸಮಸ್ತೋಪನಿಷತ್ನಂ ಸ್ತಯಮಾನ | ಶ್ರೀತೈಚ್ಚಿದಾನಂದ  
43. ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಾರಾದಕುಲೈನ | ಶ್ರೀಕೃಷ್ಣಾನ  
44. ನಂದ ಸ್ವಾಮುಲವಾರಿ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಂಽಬ್ಬುಲಕು | ಆತ್ಮೇಯ  
45. ಗೋತ್ರ ಆಪಸ್ತಂಬ ಸೂತ್ರ ಯೆಜುಶ್ಯಾಪಾಧ್ಯಾಯುಲೈನ | ಆರ್ವೀ  
46. ಟಿ ರಾಮರಾಜು ರಂಗಪರಾಜಯ್ಯವಾರಿ ಪಾತ್ಯಲುನ್ನು | ಗೋಪಾಳ  
47. ರಾಜಯ್ಯವಾರಿ ಪುತ್ರಲುನ್ನು ಆಯಿನ | ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜರಾಜ  
48. ಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯ ದೇವಮಹಾರಾಯ  
49. ಲಯ್ಯವಾರು | ಸಮರ್ಪಿಂಚಿನ ಗ್ರಾಮಧರ್ಮಶಾಸನಮು || ದಾನಪಾಲನಯೋ  
50. ಮರ್ಛೈ ದಾನಾಭೈಯೋನುಪಾಲನಂ | ದಾನಾತ್ಮರ್ಗಮವಾಪ್ನೋತಿ | ಪಾಲನಾ  
51. ದಚ್ಚುತಂಸದಂ | ಯೇಕೈವಭಗಿನೀಲೋಕೇ | ಸರ್ವೇಷಾ ಮೇವಭೂಭುಜಾಂ | ನಭೋ  
52. ಜ್ಯಾ ನಕರಗ್ರಾಂಹೈ ಪಿಪ್ರದತ್ತಾವನುಂದ್ಧರಾ || ಶ್ರೀರಾಮ

*Transliteration.*

Śrī Rā

Śrīrāma.

1. Harêr lîlâ-Varâhasya damshthrâ-dandas sa pâtuvah | Hêmâ-
2. dri-kalaśâ yatra dhâtrî chhatra-sriyam dadhau | namastunga-śīramś-chum-
3. bi -chandra-châmarâ-châravê | trailôkyâ-nagarâ-rambha-mûla-stambâ-
4. ya Śambhavê | svasti śrī vijayâ-bhyu-daya Śâlivâhana śaka varsham-
5. bbulu 1582 Plava-nâma-samvatsara Kârttika su 15 lu śrīma-
6. t-paramahamsa-parivrâjakâ-chârya-varya pada-vâkya-pramâna-pârâ-

- 7 vâra-pârîna-pâranga sarva-tantra-svatantru-layina śrîman Mulu-  
 8. vâyi-simhvâsanâ-dhyâśi svastî samastôpa-nishat-semstûyamâ-  
 9 na śrî[ma]t Śachchidânandda-mahâ-yôgîndra-divya-śrî-pâda-padma-  
 râdha-  
 10 kulayina Śrî-Krishnânamdda-svâmula-vâri divya-śrîpâda-padmamabbu-  
 11. laku | śrîmad râjâdhîrâja râjaparamêśvara śrî vîra prâtâpa śrîvîra  
 12 śrîvîra Śrîrangarâya-dêva-mahârâya-layyavâru | Vêlapuri-  
 13. sthalamamddu ratna-simhvâsanâ-rûdulai prithvî-sâmrâjyam êlu-chu-  
 14. numddi | Âtrêya-gôtra Âpastamba-sûtra Yajuś-śâkhâ-dhyâ-  
 15 yulayina | Arvîti Râmarâju Rangapa-râjayyavâri putri-  
 16 layina Gôpâla-râjâyyavâri putri-layina | śîmad râjâdhîrâ-  
 17 ja râja-paramêśvara śrî-vîrapratâpa śîvîra Śrîrangarâya-dêva-  
 18 mahârâyalayyavâru sadvinaya-bhaya-bhaktulâ sâsthâm[gam] dam-  
 19 dam betti samarppimchchina bhûdhâna grâma-dharma-śâsanamu |  
 Jalagaramâ-  
 20. ni Sûrâpuramu ane grâmamamu | Gôpâla-svâmi-pûjaku | yî  
 21. tathâ-tîthi-punya-kâlamamddu | sâhîranyô-daka-dâna-dhârâ-  
 22. pûrvakambugâ | śrî Vemkkatêśvara-prîtigâ śrî-Chemnakeśava-svami-  
 sanni-  
 23. dhîni trikarana-trivâchakamgâ | śrî-krishnârpanamgâ samarppi-  
 24 mechchina bhû-dhânâ-grâma dharma-śâsanamu || yî grâmânaku chelle  
 25. nidhi-nikshêpa jala-pâshâna-akshîna-âgâmi-siddha-sâdhyambbulane â-  
 26. shtha-bhôga-têja-svâmyam-bbulumnnu | dhânâdhî-vinimaya-vikrayânaku

(Back side of the plate)

27. yôgyamu avunattugânu | mî śishya-pratî-śishya pâram-  
 28. paryayamgânu | â-chandrârka-stâyigâ sukhâna anabhavim-  
 29. chchêdi | śrîmat-paramahamsa-parivrâjakâ-chârya-varya pada-vâkya-pra-  
 30. mâna-pârâvâra-pârîna-pâramgata sarva-tantra-svatantrula-  
 31. yina śrîman Muluvâyi-simhvâsanâ-dhyâśi svastî samastôpa-  
 32. nishat-samstûyamâna | śrî[ma]t Sachchidâ-nandda-mahâ-yôgîndra-divya-  
 33. śrî-pâda-padma-râdakulaina | śrî-Krishnânamdda-svâmula-vâri divya-śrî  
 34. pâda-padmamabbulaku | Âtrêya-gôtra-Âpastamba-sûtra Yaju-  
 35. ś-śâkhâ-dhyâyulaina | Ârvîti Râmarâju-Rangapa-râjayyavâ-  
 36. ri putrilunnu Gôpâlarâjâyya-vâri-putrulunnu ayina | śrî-  
 37. mad râjâdhîrâja râja-paramêśvara śrî-vîra-pratâpa śîvîra Śrîram  
 38. garâya-dêva-mahârâyalayyavâru samarppimchchina grâ-  
 39. ma-dharma-śâsanamu || śrîmat paramahamsa-parivrâjakâ-chârya-  
 40. varya pada-vâkya-pramâna pârâvârâ-pârîna-pârangata  
 41. sarva-tantra-svatantru laina | śrîman Muluvâyi-simhvâsanâ-

- 42 dhyâśi svasti samastôpanishat-sam-stûyamâna | śrī[ma]t Sachchi-  
dânandda-  
43. mahâ-yôgîndra-divya-śrī-pâda-padma-râdakulaina | Śrī-Krīṣṇâna-  
44. mdda-svâmulavâri divya-śrī-pâda-padmamabbulaku Âtrêya-  
45. gôtra Âpastamba-sûtra Yejusâkhâ-dhyâyulaina Ârvi-  
46. ti Râma-râju Rangapa-râjayya-vâri pautrilunnu | Gôpâla-  
47. râjayya-vâri-putrilunnu ayina | śrīmad râjâdhirâja ||râja-  
48. paramêśvara śrī vîra-pratâpa śrī-vîra-Śrīrangarâya-dêva-mahârâya-  
49. layyavâru | samarppimchchina grâma-dharma-sâsanamu || dâna-pâlanayôr  
50 madhyê dâna chhrêyônu-pâlanam | dânat chhargam avâpnôti |  
pâlanâ-  
51 d achyutam padam | yêkaiva bhaginî lôkê sarvêshâm éva bhûbhujâm  
na bhô-  
52. jyâ na kara-grâmhya vipra-dattâ vasundharâ || Śrī-Râma

*Translation.*

**LL. (1-4)**

Salutation to Varâha and Sâmbhu May the bar-like tusk of the sportive Boar form of Hari, resting on which the Earth with Meru as the pinnacle, bore the charm of a parasol, protect us

**LL. (5-21).**

Be it well On the 15th lunar day of Kârtika in the year Plava, 1582 of Sâlivâhana era, the illustrious *parama-hamsa*, *parivrâjakâchâryavarya* (chief of ascetic teachers), crosser of the ocean of pada, vâkya and pramâna, master of all *tantras* (*sarva-tantra-svatantrulu*), occupant of the throne of Muluvâyi —

Be it well. To the sacred lotus feet of Krishnânandasvâmi, worshipper of the (holy) lotus feet of Sachchidânanda-mahâyôgîndra, praised by all the Upanishads. While the illustrious king over kings, paramount sovereign, the valiant Vîra Śrīrangarâyadeva-mâhârâya was ruling the whole earth seated on the jewelled throne in Vêlâpuri.

The king of kings, lord paramount, mighty warrior, Vîra-Śrīrangarâya-dêva-mahârâyalayyavâru son of Gôpalarâjayyavâru and grandson of Âravîti Râmarâju Rangaparâjayyavâru of Âtrêyagôtra, Âpastambasûtra and Yajusâkhâ, presented the eight-fold salutation with great respect, fear and devotion and granted a *dharma-sâsana* (charter) containing the gift of the lands of a village —

For the worship of the god Gôpâlasvâmi the village named Jalagaramâni Sûrâpura, have we presented on the said date and the holy occasion, with pouring of water on gold, in order that the god Venkatêśvara may be pleased, in the presence of the god Chenna-Kêśava, with the three karanas (mind, speech, and body) and

the three vâchakas (repeating thrice) and dedicated to Śrī Krishna, the charter of the gift of the lands of a village has been granted

You may enjoy in peace for as long as the moon and sun endure, in succession from preceptor to disciple the eight powers of enjoyment and possession of this village *viz*, treasure on the surface and underground, water springs, mineral wealth, imperishables, future rights, present rights and possibilities, with the right also to gift, mortgage, exchange or sell the village.

**LL. (29-39).**

(Thus) has been granted the charter of the gift of a village to the holy lotus feet of Kṛṣṇānanda-yôgīndra, disciple of the illustrious Sachchidānanda-mahâyôgīndra, praised by all the Upanishads, seated on the throne of Muluvây, adept in all sciences (sarva-tantra-svatantra) crosser of the ocean of pada, vākya and pramāna, chief of preceptors and an ascetic of the order of *paramahamsas* by the valiant Śrīrangarāya-dēva-mahārāya, king of kings, paramount lord, who was the son of Gôpālarājayya and grandson of Āravīti Rāmarāja Rangaparājayya of Ātrēyagôṭī, Āpastamba-sūtra and Yajus-śākha

**LL. (39-49).**

(Repetition of the gift in LL 29-39)

**LL. (49-52)**

Between making a gift and protecting a gift (already made), protecting is more meritorious than making a gift. By making a gift one goes to heaven and by maintaining a gift one attains a region from which there is no fall. To all kings there is one sister in the world, that is the land given away to Brahmans which can neither be enjoyed nor touched by hand (taxed).

Śrī Rāma

*Note.*

This record is in Telugu characters and language. It is dated S' 1582 Plava sam Kârtika śu 15 corresponding to 27th October 1661 A D and records the gift with the usual rights of the village Sûrâpura called Jalagaramâni Sûrâpura to the ascetic Kṛṣṇānandasvāmī, disciple of Sachchidānanda, head of the matt (spiritual throne) at Muluvây by the Vijayanagar king Śrīrangarāya, son of Gôpālarāja and grandson of Āravīti Rāmarāja Rangapparāja for the worship of god Gôpālasvāmī (the chief deity worshipped in the matt). Two verses in Sanskrit in praise of Varāha and Śambhu which are usually found in the beginning of many śâsanas are also found in this record (LL. 1-4) and the usual imprecatory verses are also found at the end of the grant. The signature Rāma concludes the grant. The grant is said to be made by the king when ruling from the throne at Vêlâpuri (Bêlûr) in the presence of god Chennakêśava (the chief deity worshipped at Bêlûr).

as an act of devotion to god Venkatêsa. The name, pedigree and titles of both the donor and donee are repeated a number of times (ll. 6-13 and 29-39, 39-49, etc.) in the grant.

The village granted *viz*, Sûrâpura is situated about two miles to the north of Bêlûr, and now belongs to the Śringêri Matt. The donor was king Ranga VI who was the adopted son of Gôpâlarâja, and grandson of Ranga V who was the son to Venkatâdri, a brother of Râmarâya slain at the battle of Tâlikôte. In 1644 Ranga VI's (Śrîrangarâya's) capitals Chandragiri and Changalpet were taken by the forces of Golkonda and he fled to the protection of Śivappa Nâyak of Bednûr, who installed him at Bêlûr and the neighbouring parts. The inscriptions of this king of Vijayanagar continue to 1664. He seems to have issued several grants from his camp at Bêlûr. His grant to the Muluvây Matt is also found in another record at the village Rannagatta, about six miles to the south of Bêlûr registering the gift of the village in 1661 (See M A R. 1926, P. 40).

The donee Kṛishnânanda, disciple of Sachchidânanda was the head of the Muluvây matt (throne). Muluvây is the name of a town in the Kolar District called usually Mulbâgal and also of a village in Tîrthahalli Taluk, Shimoga District. The svâmis of this matt claim spiritual descent from Padmapâdâcharya, the immediate disciple of Śankarâchârya and appointed as the head of the matt at Dvâraka in Gujerat by Śankarâchârya himself. According to tradition Agnimûrdha-Krishnânandasvâmi, a successor of Padmapâdâchârya came to the south and settled at Mulbâgal in Kôlâr District. Later the headquarters of the Matt were transferred to the village Mulbâgal in Tîrthahalli Taluk where the present guru of the matt resides. The chief object of worship in the Matt at Mulbâgal is the god Gôpâla or Gôpalakrishna, a metallic image of which is worshipped by the guru and also a shrine of the god is set up in the matt. The gurus of this matt claim to follow the Bhâgavata-sampradâya sect founded by Vishnusvâmi and differ from the ordinary Smârtas in paying more attention to the worship of Vishnu and in the rules of the observance of the Êkâdaśi fast. In other respects, they agree with each other. In the list of the svâmis of the matt, there is a Kṛishnânanda, disciple of Sachchidânanda who was a disciple of Agnimûrdha Kṛishnânanda who founded the matt at Mulbâgal in the Kolar District.

We may also note here that in Talkâd, a village in T-Narsipur Taluk, Mysore District, there is also a mutt of Bhâgavatasampradâya claiming to be founded by Agnimûrdha Kṛishnânandasvâmi (See M A R. 1918, P. 38).

It is interesting to know how the copper-plate grant recording endowment to the Mulvây (Mulbâgal) matt came into the possession of the Śringêri Matt. It is said in Śringêri that the village Sûrâpura was sold by the Mulbâgal Matt at some time to the Śringêri Matt and hence the presence of the grant in the latter Matt, which also enjoys the said village granted.

Chandrasêkharapura grant of the Keladi king Sômasêkhara Nâyaka dated Ś1652  
in the possession of the Matt at Śringêri.

5 Plates Kannada language and characters.

Size 13" × 8½"

ಶೃಂಗೇರಿ ಮರದಲ್ಲರುವ 8ನೆಯ ತಾಮ್ರಶಾಸನ (೫ ಹಲಗೆಗಳು)

ಪ್ರಮಾಣ 1' 1" × 8½"

I A.

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರ
2. ವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭ
3. ವೆ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವ
4. ರುಷ ೧೬೫೨ನೆಯ ಸೌಮ್ಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣಶುಭ
5. ೧೫ಲು ಶ್ರೀ ಮದ್ವೆಡವ ಮುರಾರಿ ಕೋಟಿ ಕೋಳಾಹಳ
6. ವಿಶುಭ ವೃದಿಕಾದ್ವೈತಸಿದ್ಧಾಂತ ಪ್ರತಿಷ್ಠಾಪಕ ಶಿವಗುರು
7. ಭಕ್ತಿಪರಾಯಣರಾದ ಕೆಳದಿ ಸದಾಶಿವರಾಯನಾ
8. ಯಕರ ವೌಂಶೋದ್ಭವರಾದ ಶಿವಪ್ರನಾಯಕರ ಪ್ರಪೌ
9. ತ್ತರು ಸೋಮಶೇಖರ ನಾಯಕರ ಧರ್ಮಪತ್ನಿಯರಾದ ಚೆಂ
10. ನಂಮಾಜಿಯವರ ಪೌತ್ರರು ಬಸವಪ್ಪ ನಾಯಕರ ಪುತ್ರರು
11. ಸೋಮಶೇಖರ ನಾಯಕರು ಭಾರದ್ವಾಜ ಗೋತ್ರದ ಅಶ್ವಲಾ
12. ಯನ ಸೂತ್ರದ ರುಕ್ಷಾಖಿಯ ಲಕುವಳಿ ಕೋನಂಣನ ಪ್ರಪೌತ್ರ
13. ವೆಂಕಂಣನ ಪಾತ್ರ ವೆಂಕಟೇಯನ ಪುತ್ರ ಚೆಂನಂಣಗೆ ಬರಸಿಕೊ
14. ಟ್ವ ಭೂದಾನ ಧರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ತೀರ್ಥರಾಜ
15. ಪುರದ ನದೀ ಅಭೆಯಲು ಮುತ್ತೂರ ಸೀಮೆ ಹರಳಿಪಾಲ ಮ
16. ಲೆಯಾಳ ಮರದ ಗ್ರಾಮದಲು ತನ ತಂದೆ ವೆಂಕಟೇಯನು
17. ದೇವಸ್ತಾನವ ಕಟ್ಟಿಸಿ ಪ್ರತಿಷ್ಠೆ ಮಾಡಿದ ಅವಿಮುಕ್ತೇಶ್ವರ ದೇ
18. ವರು ಬಿಂದು ಮಾಧವ ದೇವರ ದೇವತಾವೆಚ್ಚ ಯೀ ದೇವಸ್ತಾನದ
19. ಸಮೀಪದಲು ಮಾಡಿದ ಚಂದ್ರಶೇಖರಪುರದ ಅಗ್ರಹಾರಕ್ಕೆ
20. ಸಹಾ ಉತ್ತರವ ಕೊಟ್ಟ ಸ್ವಾಸ್ತೆಗೆ ಶಾಸನವ ಬರಸಿ ಕೊಡ
21. ಬೇಕೆಂದು ನೀನು ಹೇಳಿಕೊಳುಧಾನೆಂದು ನಿರ್ವಾಣೈಯ ಮಾ
22. ವನವರು ಹೇಳಿದರಿಂದ ಬರಸಿಕೊಟ್ಟದು ಯೀ ಅಗ್ರಹಾರ
23. ದೇವಸ್ತಾನಕೆ ಉತ್ತರ ಕೊಟ್ಟ ಸ್ವಾಸ್ತೆ ಮುತ್ತೂರ ಸೀಮೆಯಿಂ
24. ದ ಹರಳಿಪಾಲ ಮಲೆಯಾಳ ಮರದಿಂದ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾ
25. ಮಿಗಳು ತ್ತಮ ಉತ್ತರದಿಂದ ಕೊಟ್ಟದ ಬಗೆಲೆ ಕಾಣಿಕೆ

I B.

26. ಗಳಿನತ್ತೆಗದುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟದು ತೋಟಮರ ೩೦೦
27. ಕೆ ಸಿದಾಯಗ ೨ ಪ್ರಾಕು ಖರಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿಗೆಯಿಂದ
28. ಉತ್ತರ ತೋಟಮರ ಸಾವಿರ ೧ ವಂದಕೆ ಅಡಿಕೆ ಲಕ್ಷ ೨ಕೆ ಗ೨೦
29. ಮೇಲುವಣ ಗ ೫ ಉಭಯಂಗ ೨೫ ಉಭಯಂ ರೇಖೆ ಗ೨೭



30. ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಶಂಕ್ರೇವರ ಸ್ವಾಸ್ಥ್ಯದಿಂದ ಗದಬೀಜಖಂ
31. ಕೆ ಭತ್ತಖಂಖಕೆಗೆ ೨|| ಬಿರಾಡದಿಂದ ೪೩||| ಬರ ಸಂವತ್ಸ
32. ರದಲು ಹೆಚ್ಚಿದು ಗ||೧|| ಅಂತು ಗ೩|||ಗೆ ಉತ್ತರ ಯೀ
33. ಶಂಕರ ದೇವರಿಗೆ ಭತ್ತ ಖಂಖಕೆ ಗ೨|| ನುಳಿದು ಶುಭಬಿ
34. ರಾಡ ಹೆಚ್ಚಿದೆಯಿಂದ ಸಹಾ ಮುಳುವಾಗಿಲಸ್ವಾಮಿಗ
35. ಳಿಗೆ ಉತ್ತರವಾಗಿದ ಬಗ್ಗೆ ಬದಲು ಉತ್ತರ ಕೊಟ್ಟು ಯೀ
36. ಸ್ವಾಸ್ಥ್ಯದಿಂದ ಉತ್ತರ ೧ ತೀರ್ಥರಾಜಪುರದ ನದೀ ಆ
37. ಣಿಯಲು ನಡನ ಸತ್ತ ಕೆ ಉತ್ತರವಾದ ಸ್ವಾಸ್ಥ್ಯ ಬಗ್ಗೆ ಬದ
38. ಲು ಸ್ವಾಸ್ಥ್ಯ ಉತ್ತರ ಕೊಟ್ಟು ಯೀ ಸತ್ತಸ್ವಾಸ್ಥ್ಯದಿಂದ ಉ
39. ತಾರ ಕೊಟ್ಟಿದು ಗ೨|| ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾಮಿಗಳ
40. ಮುಖಾಂತ್ರ ಬಾಹ ಮೇಲು ವಾಸಿ ಸಿಸ್ತಿಗ ಕೂಡಿಬಾಹ
41. ಸಿಸ್ತಿನಿಂದ ೪೩||| ಉಭಯಂ ಬೀಜ ಖಂ ೭|||ಗೆ ಗ೨||೩|||
42. ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ೪|| = ಉಭಯಂ ಗ೨||೪|| =
43. ಉಭಯಂಗೆ ೩||೪|| = ಕೀಲಕ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ದಾ
44. ಸೋಹದಿಂದ ೪|| ಉಭಯಂ ಗ೩||೪|| = ಗೆ ವಿವರ ಕ್ರಯ ಗ೩೯
45. ನು ತೆಗೆದುಕೊಂಡು ಉತ್ತರ ಗ೩||೪ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತರ
46. ಹೆಚ್ಚಿದೆಯಿಂದ ೪|| = ಉಭಯಂ ಗ೩||೪|| = ತೀರ್ಥರಾಜ
47. ಪುರದ ಸ್ವಾಮಿಗಳು ತಮಗೆ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಉತ್ತರ ವಾ
48. ದ ಭೂಮಿ ವಳಗಣ ಪರುಶೆ ಮಕ್ಕಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗ್ಗೆ ಕಾಣಿಕೆ
49. ಗ೩೪೪|| ನು ತೆಗೆದುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟಿದು ಬೀಜ ಖಂ ೨||
50. ಗೆ ಗಡಿಭತ್ತ ಖಂ ೧೫ಕೆ ಗ೧|| ಬಿರಾಡ ೪೨|| ಉಭಯಂ ಗೆ ೧||೨||

## II A.

51. ಬುಕಲಾಪುರದ ಪುರಾಣಿಕನು ತನ ಉತ್ತರದಿಂದ
52. ಕ್ರಯಕ್ಕೆ ಕೊಟ್ಟಿದ ಬಗ್ಗೆಲು ಕಾಣಿಕೆಗನ ತೆಗೆದುಕೊಂ
53. ಡು ಉತ್ತರ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಹೊಸಬನಗದೆ ಬೀ
54. ಜ ಖಂ ೭ ಮಂಡೆಗನಬಯಲು ಬೀಜ ಖಂ ೩ ಉಭಯ
55. ೦ ರೇಖೆಬೀಜ ಖಂ ೧೦ಕೆ ಖಂ ೧ಕೆ ಗ||೧||ಲು ಗ೬೪೨|||ಕೆ
56. ವಿವರ ಯೀ ಪುರಾಣಿಕನ ಉತ್ತರದಿಂದ ಗೆ ೫ ಯೀ ಭೂಮಿ
57. ಗೆ ಸೀಮೆಯಲು ನಿಲ್ಲಿಸಿದ ನಷ್ಟದಿಂದ ಶಿವಾರ್ಪಿತವಾಗಿ ಉ
58. ತ್ತರ ಗ ೧೪೨|| ಉಭಯಂಗೆ ೬೪೨|| ಮುತೂರ ಹೆ
59. ಗಡೆಯು ತನ ಉಂಬುಳಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಯಲು
60. ಹರಳಿಪಾಲನೆಕರಿಕನ ಗ್ರಾಮದಿಂದ ರೇಖೆ ಪ್ರಾಕುರೇಖೆ ಬೀ
61. ಜ ಖಂ ೧೫ಕೆ ಗ೬೪|| ತೀರ್ಥಹಳಿ ಸ್ವಾಮಿಗಳ ಉತ್ತರ
62. ದಿಂದ ಕಟ್ಟಿಕೊಂಡ ಸ್ವಾಸ್ಥ್ಯದಿಂದ ಬೀಜ ಖಂ ೩ಕೆ ಗೆ ೧||೦|||
63. ಉಭಯಂ ಖಂ ೧೮ಕೆ ಗೆ ೭||೧ ತೀರ್ಥಮುತೂರಸ್ವಾಮಿಗಳು
64. ತಂಮ ಉತ್ತರದಿಂದ ಯೀ ಭೂಮಿಗೆ ಸಂಸ್ತುಪ್ಪಾದ
65. ಬಗೆಯಲು ಬುಕರಾಯಪುರದಿಂದ ಕೊಟ್ಟಿದಬಗೆಲು ಉ
66. ತ್ತರ ಕೊಟ್ಟಿದು ಬೀಜ ಖಂ ೧ಕೆ ಗ|| ಉಭಯಂ ಗ೮೪೧
67. ಕಾನ ತೇರಿನ ಸಿಸ್ತಿನಿಂದ ನೆಕ್ಕರಿಕನಳಗೆರೆ ಕಾನಿಂಧ ೪||
68. ಪೊರಬಿನ ಕಾನಿಂದ ೪೩ ಹಂದಿ ಗುಣ ಕಾನಿಂದ ೪೧||

- 69 ಅಂತ್ತು ಗ||ಂ ಯೀ ಕಾನಿನಿಂದ ಬಾಹೆ ಜೇನತ್ತುಪ್ಪನೇರು ಒಕೆ  
 70. ಹೊ||ಂ ಜೇನಮೇಣ ಸೇರು ೨|ಂ ಗೆಹೊ||ಂ ಉಭಯಂ ಹೊ||ಂ  
 71. ಉಭಯಂ ಗ||೨||ಂ ಉಭಯಂ ಗೆ||೨||ಂಕೆ ವಿವರ ಕಾ  
 72. ಣಿಕೆಗೆ ೪೭ನು ತೆಗದುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟಿದು ಹೆ  
 73. ಗ್ಗಡೆ ಉಂಬುಳಿಯಿಂದ ಗೆ||೨||ಂ ತೀರ್ಥ ಮುತ್ತೂರ ಸ್ವಾಮಿ  
 74. ಗಳ ಉತ್ತರದಿಂದ ಗ||ಂ ಉಭಯಂ ಗೆ||೨||ಂ ಕೈಯ  
 75. ಗೆ||೨||ಂನು ತೆಗದುಕೊಂಡು ಮುಳುವಾಗಿಲ ಸ್ವಾಮಿ

## II B.

- 76 ಗಳಿಗೆ ಬದಲು ಉತ್ತರ ಕೊಟ್ಟು ಯಿವರಿಗೆ ಉತ್ತರ  
 77. ವಾದ ಕಾನತೇರಿನಿಂದ ಉತ್ತರ ೪||ಂ ವಳಗೆರೆ ಕಾನು  
 78. ಜೇನತ್ತುಪ್ಪ ಜೇನಮೇಣ ಸಿಸ್ತಿನಿಂದ ಸಹಾ ೪||ಂ ಉಭಯ  
 79. ಂ ಗ||೨||ಂ ನಷ್ಟದಿಂದ ಶಿವಾರ್ಪಿತವಾಗಿ ಬೀಜ ಖಂ ೨ಕೆ ಗ||೪||ಂ  
 80. ಅಂತು ಗೆ||೨||ಂ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ಉತ್ತರ  
 81. ದಿಂದ ಪುಟ್ಟೇದೀಕ್ಷಿತನ ಕೈಯ ಕ್ರಯಕೆ ತೆಗದು ಕೊ  
 82. ಂಡಿದ್ದ ಬಗ್ಗೆ ಕಾಣಿಕೆ ಗೆ||೨||ಂ ತೆಗದು ಕೊಂಡು  
 83. ಉತ್ತರ ಕೊಟ್ಟಿದು ಹುಣುಸುವಳಿ ಗ್ರಾಮದಿಂದ ಗದೆಬೀಜ ಖ  
 84. ಂ||೨||ಂಕೆ ಗೆ||೨||ಂ ಅಂತ್ತು ಮುತ್ತೂರ ಸೀಮೆಯಿಂದಲು ಉತ್ತರ  
 85. ಗೆ||೨||ಂ=ಗೆ ವಿವರ ಕ್ರಯ ಗೆ||೨||ಂ ತೆಗದು ಕೊಂ  
 86. ಡು ಉತ್ತರ ಗೆ||೨||ಂ ಕಾಣಿಕೆ ಗೆ||೨||ಂ ತೆಗದು  
 87. ಕೊಂಡು ಉತ್ತರ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾಮಿಗಳು ತಂಮ  
 88. ಉತ್ತರದಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಯಲು ಗೆ||೨||ಂ ಬುಕರಾಯ  
 89. ಪುರದ ಪುರಾಣಿಕನ ಉತ್ತರದಿಂದ ಗೆ||೨||ಂ ಮುತ್ತೂರ ವೆಂಕಣ  
 90. ಹೆಗ್ಗಡೆ ಉಂಬುಳಿಯಿಂದ ಗೆ||೨||ಂ ತೀರ್ಥಮುತ್ತೂರ ಸ್ವಾ  
 91. ಮಿಗಳ ಉತ್ತರದಿಂದ ಗ||ಂ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ದಿಂ  
 92. ದ ಗೆ||೨||ಂ ಅಂತು ಗೆ||೨||ಂ ಉಭಯಂ ಗೆ||೨||ಂ ಶಿವಾ  
 93. ರ್ಪಿತವಾಗಿ ಉತ್ತರ ಕೊಟ್ಟಿದು ಹೆಚ್ಚಿಗೆ ನಷ್ಟದಿಂದ ಸಹಾ  
 94. ಗೆ||೨||ಂ=ಉಭಯಂಗೆ ಗೆ||೨||ಂ=ಮುಂಡೆ ಕಾರಣ  
 95. ಮೆಯಿಂದಲು ಮೇಲುಬಂದಿನ ಗ್ರಾಮದಿಂದ ಉತ್ತರ ವಾ  
 96. ದ ಭೂಮಿ ರೇಖೆ ಬೀಜ ಖಂ ೨||ಂಕೆ ಗೆ||೨||ಂಗೆ ವಿವರ ಸಿ  
 97. ಸ್ತಿನಿಂದ ಗೆ||೨||ಂ ನಿಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗೆ||೨||ಂ ಉಭಯಂ ಗೆ||೨||ಂ  
 98. ಗೆ ವಿವರ ಮಲಣ ಹೆಗ್ಗಡೆಯು ತಂನ ಉಂಬುಳಿಯಿಂದ ಕೊ  
 99. ಟ್ತಿದ ಬಗ್ಗೆ ಕಾಣಿಕೆ ಗೆ||೨||ಂ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಸಿಸ್ತಿ  
 100. ನಿಂದ ಗೆ||೨||ಂ ಕ್ರಯ ಗೆ||೨||ಂ ತೆಗದುಕೊಂಡು ಉತ್ತರ  
 101. ಸಿಸ್ತಿನಿಂದ ಗೆ||೨||ಂ ನಿಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗೆ||೨||ಂ ಉಭಯಂ ಗೆ||೨||ಂ  
 102. ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗೆ||೨||ಂ ಅಂತ್ತು ಗೆ||೨||ಂ

## III A.

103. ಕಾಲ ಕೊಪ್ಪದ ಗ್ರಾಮದಿಂದ ರೇಖೆ ಆದಂಣಸೆಟ್ಟಿ ಸ್ವಾ  
 104. ಸ್ತೆಯಿಂದ ಬೀಜ ಖಂ ೨||ಂಕೆ ಭತ್ತ ಖಂ ೨||ಂಕೆ ಗೆ||೨||ಂ ಹೆ  
 105. ಟ್ತಿದ ಬೀಜ ಖಂ ೨||ಂಕೆ ಭತ್ತ ಖಂ ೨||ಂಕೆ ಗೆ||೨||ಂ ಉಭಯಂ ಬೀ  
 106. ಜ ಖಂ ೪||ಂಕೆ ಭತ್ತ ಖಂ ೨||ಂಕೆ ಗೆ||೨||ಂ ಕಂಠವರ್ತನೆಯಿಂದ

107. ದ ೮||ಂ ಹೆಚ್ಚುಗಾಣಿಕೆಯಿಂದ ೮೧ ಅಂತು ಗೌರವ ವಿಕ್ರ  
108. ಮ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ಗ೧ ಜಯಸಂವತ್ಸರದಲು  
109. ಕಾರ ಗಡಿಯಿಂದ ಗ||೨||ಂ ಆರಗದ ಕೋಟಿ ಬಿರಾಡ ಹಾ  
110 ರೋ ವೆಂಕಟೈನ ವರ್ತನೆಯಿಂದ ೮೨ = ದಾಸೋಹ ದಿಂದ  
111. ೮೧ = ಅಂತು ಗೌರವ||೧||ಂ ಕೋಟಿನಾಥ ದೇವರ ಗದ್ದೆ ಬೀಜ  
112. ಖಂ ಇಕೆ ಭತ್ತ ಖಂ ೧೫ಕೆ ಗ೧||೩||ಂ ಉಭಯಂ ರೇಖೆ ಗ ೩೦೩||ಂ  
113 ಕೆ ಉತ್ತರ ಕೋಟಿನಾಥ ದೇವರಿಗೆ ಗ ೧||೩||ಂ ಯೀ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮ  
114. ಗೆ ಗ೧ ಉಭಯಂ ಗ ೨||೩||ಂ ನುಳಿದು ಶುಭರೇಖೆ ಗ೨೩೮||ಂ  
115. ಕೆ ವಿವರ ಸಿಸ್ತಿನಿಂದ ಗ ೧೮೩||ಂ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಭತ್ತದ ಕ್ರ  
116. ಯವಾಸಿ ನಷ್ಟದಿಂದ ಗ ೫೮||ಂ ಹೆಚ್ಚಿಗೆ ನಷ್ಟದಿಂದ ಗ ೨||೨||  
117. ಗತನಷ್ಟ ಹೆಚ್ಚು ಗಾಣಿಕೆಯಿಂದ ೮೧ ಅಂತು ಗ೮೧ ಉ  
118. ಭಯಂ ಗ ೨೩೮||ಂಕೆ ವಿವರ ಕ್ರಯ ಗ ೧೮೩||೨||ಂ ತೆಗದು  
119. ಕೊಂಡು ಉತ್ತರಸಿಸ್ತಿನಿಂದ ಗ ೧೮೩||ಂ ಶಿವಾರ್ಪಿತವಾಗಿ ನಿ  
120 ಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೮೧ ಉಭಯಂ ಗ೨೩೮||ಂ ಯೀ ಗ್ರಾ  
121. ಮಕ್ಕೆ ಸಂಸ್ತುಷ್ಪಾದ ಬಗೆಲು ಬಿದುರೂರ ಗ್ರಾಮದಿಂದ ಬೀಜ  
122. ಖಂ ೧ಕೆ ರೇಖೆ ಗ||೧|| = ಗೆ ವಿವರ ಕ್ರಯ ಗ ೫೮||ಂ ತೆಗದು  
123. ಕೊಂಡು ಉತ್ತರ ಸಿಸ್ತಿನಿಂದ ಗ ||೧|| = ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲ್ಲ  
124. ಸ್ತ ನಷ್ಟದಿಂದ ೮೧||ಂ ಉಭಯಂ ಗ ||೧|| = ದೇವತೆ ಕೊಪ್ಪದ ಗ್ರಾಮ  
125 ೧ಕೆ ರೇಖೆ ಬೀಜ ಖಂ ೧೬ಕೆ ಭತ್ತ ಖ ೬೪ಕೆ ಗ ೮ ಕಂಠವರ್ತನೆಯಿಂದ  
126 ದ ೮||ಂ ವಿರೋಧಿ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ಗ ೨ ಹಾರೋ ವೆಂ  
127. ಕಟೈನ ವರ್ತನೆ ಆರಗದ ಕೋಟಿ ಬಿರಾಡದಿಂದ ಸಹಾ ೮|| =  
128. ದಾಸೋಹದಿಂದ ೮ = ಅಂತು ಗ೧೦೮||ಂಕೆ ಉತ್ತರ ಯೀ  
129 ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ ನಳಸಂವತ್ಸರದಲು ಗ||೧||ಂ ನುಳಿದು ಶುಭ

## III B.

130. ಸಿಸ್ತು ಗ ೮||ಂಗೆ ವಿವರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೮||ಂ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟ  
131. ದಿಂದ ಭತ ಕ್ರಯವಾಸಿಯಿಂದ ಗ ೧||೧ ಕೋಭಕ್ತುತು ಸಂ  
132. ವತ್ಸರದಲು ಗ ||೧||ಂ ವಿರೋಧಿಕ್ತುತು ಸಂವತ್ಸರದಲು ಗ ೧||೩||ಂ  
133 ನಳ ಸಂವತ್ಸರದಲು ೦ ೩||ಂ ಅಂತು ಗ ೪೮೩||ಂ ಉಭಯಂ  
134. ಗ ೮||ಂಗೆ ವಿವರ ಕ್ರಯಗ ೫೮೨||ಂತ್ತೆ ಗದು ಕೊಂಡು ಉತ್ತಾ  
135 ರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೮||ಂ ಶಿವಾರ್ಪಿತವಾಗಿ ನಷ್ಟದಿಂದ ಗ ೪೮೩||  
136 ಉಭಯಂಗ ೮||ಂ ಮಂಗಳ ಗಾರ ಗ್ರಾಮ ೧ಕೆ ರೇಖೆಗದೆ ಬೀ  
137. ಜ ಖಂ ೮ಕೆ ಭತ ಖಂ ೩೨ಕೆ ಗ ೪ ಆರಗದ ಕೋಟಿ ಬಿರಾಡ ಹಾ  
138 ರೋ ವೆಂಕಟೈನ ವರ್ತನೆಯಿಂದ ೮ = ದಾ ಸೋಹ ಸಿಸ್ತಿನಿಂದ  
139. ೮||ಂ ಅಂತು ಗ ೪ ೮|| = ಗೆ ವಿವರ ಕ್ರಯ ಗ ೩೨||೧||ಂ ತೆಗದು  
140 ಕೊಂಡು ಉತ್ತರ ಸಿಸ್ತಿನಿಂದ ಗ ೩೮೨|| = ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲ್ಲ  
141 ಸ್ತ ಭತದ ಕ್ರಯವಾಸಿ ನಷ್ಟದಿಂದ ಗ ||೩ ಉಭಯಂ ಗ ೪೮|| =  
142 ಯೀ ಗ್ರಾಮಕ್ಕೆ ಸಂಸ್ತುಷ್ಪಾದ ಬಗೆಲು ಆಲಮಾನಿ ಅಗ್ರಹಾ  
143. ರ ದಿಂದ ಬೀಜ ಖಂ ೧ಕೆ ಭತ ಖಂ ೪ಕೆ ರೇಖೆ ಗ ||೧||ಂಗೆ ವಿವರ ಕ್ರಯ  
144. ಗ ೪ನ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಸಿಸ್ತಿನಿಂದ ೮೪ ಶಿವಾರ್ಪಿತವಾ

145. ಗಿ ಭತ ಕ್ರಯವಾಸಿ ನಷ್ಟದಿಂದ ೧೧ ಉಭಯಂ ಗ ||೦ ಕಾನ ತೇರಿ  
 146. ನ ಸಿಸ್ತಿನ ಬಗ್ಗೆ ಕ್ರಯ ಗ ೧೭||೦ನ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಮೇಲು  
 147. ಬಂದಿನ ಗ್ರಾಮದಿಂದ ಕಾಳನಗುಡೆ ಕಾನಿಂದ ಗ ||೦ ಕೆಂಮಂಣ  
 148. ಗುಡೆ ಕಾನಿಂದ ೧೨||೦ ಅರಮಾದಲ ಕಾನಿಂದ ೧೪||೦ ಸೆಂಪೇ  
 149. ಸರುಹಿನ ಕಾನಿಂದ ೧೩||೦ ಗುಂಮ್ಮನ ಕೊಂಡದ ಕಾನಿಂದ  
 150. ೧೧||೦ ಅಂತು ಕಾನ ತೇರಿನ ಸಿಸ್ತಿನಿಂದ ಗ ೧||೧||೦ ಯೀ ಕಾ  
 151. ನಿಂದ ಬಾಹಾ ಜೇನಮೇಣ ಜೇನತುಪ್ಪದ ಬಗ್ಗೆ ಸಿಸ್ತುಮಾಡಿ ಉತ್ತಾ  
 152. ರ ಜೇನ ಮೇಣ ಲಠ = ಗ ೧೩||೦ ಜೇನತುಪ್ಪಲ ಲಕೆ ೧೨—ಉಭ  
 153. ಯಂ ಕ್ರಯ ಗ ೬ನ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಗ ||೧ ಅಂತು ಮುಂ  
 154. ಡೆಕಾರಸೀಮೆಯಿಂದಲು ಉತ್ತರವಾದ ಗ್ರಾಮದ ರೇಖೆ ಗ ೮೭||೨  
 155. ಗ ಉತ್ತರ ಪ್ರಾಕು ಉತ್ತರದ ಬಗೆಲು ನಡಸಿ ಜಾಹಡು ಕ್ಕಾಲಕೊಪ್ಪದ  
 156. ಗ್ರಾಮದಿಂದ ಕೋಟಿ ನಾಥ ದೇವರಿಗೆ ಗ ೧||೩||೦ ಯೀ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ  
 157. ಗ ೧ ಉಭಯಂ ಗ ೨||೩||೦ ದೇವತೆ ಕೊಪ್ಪದಿಂದ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ ಗ ||೧||೦

## IV A.

158. ಉಭಯಂ ಗ ೩||೦||೦ ಶುಭರೇಖೆ ಗ ೮೩೧||೦ಕೆ ವಿವ  
 159. ರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೧||೪||೦ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೩೧೧೨  
 160. ಉಭಯಂ ಗ ೮೩೧||೦ ಯಿತ್ತಲಾಗಿ ಹೆಚ್ಚಿದು ನಷ್ಟದ ಬ  
 161. ಗ್ಗೆ ಕೊಡಿದ ದಾಸೋಹ ೧೧ ಉಭಯಂಗ ೮೩೧||೦ ಕೆ ವಿ  
 162. ವರ ಕ್ರಯ ಗ ೪೪೮೧||೦ನು ತೆಗದುಕೊಂಡು ಉತ್ತರ ಸಿ  
 163. ಸ್ತಿ ನಿಂದ ಗ ೩೩||೪||೦ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೦||೩||೦ ಉ  
 164. ಭಯಂಗ ೪೪||೩||೦ ಕಾಣಿಕೆ ಸಾರಿಗೆ ೨ಕೆ ಗ ೧೦೮ನು ತೆಗದು  
 165. ಕೊಂಡು ಉತ್ತರ ಮುಂಡೆಕಾರ ಮಲಣ ಹೆಗ್ಗಡೆಯು ತಂ  
 166. ನ ಉಂಬುಳಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಲು ಗ ೧೮ ಉಭಯಂ  
 167. ಗ ೭೨||೩||೦ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತರ ಕೊಟ್ಟಿದು ನಿಲ್ಲಿಸ್ತ ನ  
 168. ಪ್ಪ ಹೆಚ್ಚಿಗೆ ನಷ್ಟ ಯೀ ಬಗ್ಗೆ ಕೊಡಿದ ದಾಸೋಹದಿಂದ ಸಹಾ  
 169. ಗ ೨೦೧೪||೦ ಉಭಯಂಗ ೮೩೧||೦ ಅರುವತು ಅಗ್ರಹಾ  
 170. ರದ ಸೀಮೆಯಿಂದ ತುಂಡುಮಾಂನೈ ದಿಂದ ಅರಳಾಪುರದ ದೇ  
 171. ವಣ ಜೋಯಿಸನ ಮಗ ನಾರಸಿ ಜೋಯಿಸನಿಂದ ಕ್ರಯದಾ  
 172. ನವಾಗಿ ತೆಗದು ಕೊಂಡಿದ್ದ ಬಗ್ಗೆ ಕಾಣಿಕೆ ಗ ೨೪ನ ತೆಗದು ಕೊ  
 173. ಂಡು ಉತ್ತರ ಕೊಟ್ಟಿದು ಅರಳಾಪುರದ ಬಿಳಿಲಕೊಪ್ಪದ  
 174. ಸರುಹಿನಲು ತೋಟಮರ ೭೦೦ಕ ಗ ೧೨ ಭದ್ರರಾಜ ಪುರ  
 175. ದ ಅಗ್ರಹಾರಕೆ ಉತ್ತರವಾದ ಭಾರತೀ ಪುರದ ಗ್ರಾಮದಿಂ  
 176. ದ ಕೊಟ್ಟ ಮರದ ಕೃಷ್ಣಭಟನ ಮಗ ವೆಂಕುಭಟ್ಟ ಸುಬಾ  
 177. ಭಟ್ಟನಿಂದ ಸಹಾ ಕ್ರಯದಾನವಾಗಿ ತೆಗದುಕೊಂಡಿದ ಬ  
 178. ಗೆಲು ಕಾಣಿಕೆ ಗ ೩೦ನ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಉತ್ತಿ ೧||೦ಕೆ  
 179. ತೋಟಮರ ೧೦೦೦ಕೆ ಗ ೧೫ ತ್ರಿಯಂಬಕ ಪುರದ ಗ್ರಾಮದಲು  
 180. ನಿಂದ ತಂದೆ ವೆಂಕಂಣಗೆ ಶಾಸನಸ್ತವಾಗಿ ಉತ್ತರವಾಗಿ ದ  
 181. ಬಗೆಯಲು ಉತ್ತಿ ೧||೦ ೧೩||೦ಕೆ ಗದೆ ಬೀಜ ಬ ೩೭||೩ಕೆ  
 182. ಭತ ಬ ೧೭೧ಕೆ ಗ ೨೦೧೧||೦ ನಷ್ಟದಿಂದಲು ಗ ||೦ ಉಭಯಂ  
 183. ಗ ೨೦||೧||೦ ಉಭಯಂ ಭದ್ರರಾಜಪುರದ ಅಗ್ರಹಾರದಿಂದ

## IV B.

184. ಗ ೩೫||೧|೦ ವಿಶ್ವನಾಥಪುರದ ಅಗ್ರಹಾರ ಉತ್ತರ ದಿ  
 185. ಂದ ಕೆಸರೆ ಪುಟ್ಟ ಭಟ್ಟನ ಸ್ವಾಸ್ತೆಯಿಂದ ಕ್ರಯದಾನ ವಾ  
 186. ಗಿ ತೆಗದುಕೊಂಡಿದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ ೨೪ನ ತೆಗದುಕೊಂ  
 187. ಡು ಉತ್ತರ ನಿರ್ಲ ಕೊಪದ ಗ್ರಾಮದಿಂದ ಉತ್ತಿ ||೦ಗೆ ತೋಟ  
 188. ಮರ ೫೫೬ಕೆ ಗ ೧೨ ಅಂತು ಅಗ್ರಹಾರದ ಸೀಮೆಯಿಂದಲು  
 189. ಗ ೫೬||೧|೦ಕೆ ವಿವರ ಯೀಶ ಕ್ರಯ ದಾನವಾಗಿ ತೆಗೆದು ಕೊಂ  
 190. ಡಿದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ ೭೮ನ ತೆಗದುಕೊಂಡು ಉತ್ತರಗ ೩೬  
 191. ನಿಂನ ತಂದೆ ವೆಂಕಣಗಿ ಉತ್ತರವಾಗಿದ್ದ ಬಗೆಲು ಉತ್ತರ  
 192. ಗ ೨೦||೧|೦ ಉಭಯಂ ಗ ೫೬||೧|೦ ಅಂತು ಗ ೧೬೫||೧|| =  
 193. ಗೆ ವಿವರ ಕ್ರಯ ಗ ೪೬೫ ನಾನೂರ ತೊಂಭತ್ತಐದು ವರ  
 194. ಹಾಂನು ಅರಮನೆಗೆ ತೆಗಡುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟದು ಸಿಸ್ತಿ  
 195. ನಿಂದ ಗ ೩೮||೧|೦ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೦||೩||೦ ಉಭಯಂ  
 196. ಗ ೪೬||೦ ಕಾಣಿಕೆ ಗ ೨೫೮೪||೦ ಯಿಂನೂರ ಐವತ್ತು ವಂ  
 197. ಭತು ವರಹಾಂನು ನಾಲ್ಕು ಹಣ ವಡವಂನು ಅರಮನೆಗೆ ತೆಗ  
 198. ದುಕೊಂಡು ಉತ್ತರಕೊಟ್ಟದು ನೀನು ಕ್ರಯಕ್ಕೆ ತೆಗದುಕೊಂಡ ಬ  
 199. ಗೆಲು ಬುಕಲಾಪುರದ ಪುರಾಣಿಕನಿಂದ ಗ ೫ ಮುಳವಾಗಿಲ  
 200. ಅಗ್ರಹಾರದ ಪುಟ್ಟೇದೀಕ್ಷಿತನಿಂದ ಗ ೫ ಅರಳಾಪುರದ ನಾರ  
 201. ಸಿ ಜೋಯಿಸನಿಂದ ಗ ೧೨ ಭಾರತಿ ಪುರದ ವೆಂಕುಭಟ ನು  
 202. ಬಾಭಟನಿಂದ ಗ ೧೫ ವಿಶ್ವನಾಥಪುರದ ಅಗ್ರಹಾರದ ಪು  
 203. ಒಭಟ್ಟನಿಂದ ಗ ೧೨ ಅಂತು ಗ ೪೬ ಧಾರಾದತ್ತವಾಗಿ ಕೊಟ ಬ  
 204. ಗೆಲು ತೀರ್ಥಹಳ ಸ್ವಾಮಿಗಳಿಂದ ಗ ೩||೨|೦ ತೀರ್ಥಮುತ್ತೂರ  
 205. ಸ್ವಾಮಿಗಳಿಂದ ಗ ೧೦ ಮುತ್ತೂರ ವೆಂಕಣ ಹೆಗ್ಗಡೆ ಉಂಬು  
 206. ಳಿಯಿಂದ ಗ ೬||೧||೦ ಮುಂಡೆಕಾರಮಲಣ ಹೆಗ್ಗಡೆ ಉಂ  
 207. ಬುಳಿಯಿಂದ ಗ ೧೮ ಅಂತು ಗ ೨೮||೪ ಉಭಯಂಗ ೭೭||೪  
 208. ನಿಂನ ತಂದೆ ವೆಂಕಣಗಿ ತ್ರಿಯಂಬಕಪುರದಲು ಪ್ರಾಕು ಉ  
 209. ತ್ತಾರವಾಗಿದ ಬಗೆಲು ಗ ೨೦||೧|೦ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತರ ಕೊ  
 210. ಟದು ಗ ೪೭||೧|| = ಅಂತು ಗ ೧೬೫||೧|| = ಗೆ ವಿವರ ಸಿಸ್ತಿ  
 211. ನಿಂದ ಗ ೧೩೭೮||೦ ಪ್ರಾಕು ನಿಲಸ್ತ ನಷ್ಟ ಹೆಚ್ಚಿಗೆಯಿಂದ ಸಹಾ  
 212. ಗ ೫೮||೦| = ಉಭಯ ಗ ೧೬೫||೧|| = ಗೆ ವಿವರ ಯೀ

## V A.

213. ಅಗ್ರಹಾರದಲು ದೇವಸ್ಥಾನಾಕಟ್ಟಿಸಿ ಪ್ರತಿಷ್ಠೆ ಮಾಡಿ  
 214. ದೆ ಅವಿಮುಕ್ತೇಶ್ವರ ದೇವರು ಬಿಂದುಮಾಧವ ದೇವರಿಗೆ ಸ  
 215. ಹಾ ಕಟ್ಟಲೆ ಪಂಚಪರ್ವಕೆ ಸಹಾ ಗ ೩೩||೧||೦ ಕಂದಾ  
 216. ಚಾರಕೆ ಅಭಿಶೇಖಸಹಸ್ರನಾಮಕೆ ಗ ೮ರಲು ಗ ೧೮ ಉಭ  
 217. ಯಂ ಗ ೫೧||೧||೦ ದೇವರುಗಳ ಅಮೃತಪದಿ ಬಗ್ಗೆ ಉಂ  
 218. ದಾವನದ ಗೋಪಾಲ ಕೃಷ್ಣ ದೇವರಿಗೆ ಗ ೧||೦ ಹನುಮಂತ್  
 219. ದೇವರಿಗೆ ಗ ೧||೦ ತುಂಗಭದ್ರಾ ಮಧ್ಯದಲು ಯೀಹೈಪೋಂ  
 220. ಕಾರೇಶ್ವರ ದೇವರಿಗೆ ಗ ೧||೦ ಅಂತು ಗ ೪||೦ ಅಗ್ರಹಾ

221. ರದ ಬ್ರಾಂಹ್ಮರಿಗೆ ಉತ್ತಿ ೧ ವಂದಕೆ ಗ ೯ ವಂಭತ್ತರಲು  
 222. ಉತ್ತಿ ೯ ವಂಭತಕೆ ಗ ೮೧ ಅಂತು ಗ ೧೩೩೮೧||೦ ನಷ್ಟ  
 223. ಹೆಚ್ಚಿಗೆಯಿಂದ ಸಹಾ ಉತ್ತಾರ ಕೊಟ್ಟ ಬಗೆಲು  
 224. ಕೆರೆಕಾಲು ವೆ ಕಟ್ಟಿಸಿ ಸಸಿಬಾಳೆಹಾಕಿ ಆಗಾಮಿ  
 225. ಮಾಡಿಕೊಂಡು ಹುಟ್ಟುವಳಿ ಆದರೆ ಅಗ್ರಹಾ  
 226. ರ ದೇವತಾ ವೆಚ್ಚಕ್ಕೆ ಸಹಾ ನಡಸಿಕೊಂಡು ಬಾಹದು  
 227. ಗ ೫೮||೦|| = ಉಧಯಂ ಗ ೧೯೫||೧|| = ನೂರತ್ತೊ  
 228. ಂಭತ್ತೈದು ವರಹಾಂನು ಆರುಹಣ ಮುಪಾಗು ಬೇ  
 229. ಳೆಯ ಸ್ವಾಸ್ತೆಯನು ಯೀ ದಿವಸ ಸೋಪೋಪರಾಗ ಪು  
 230. ಂಣ್ಯ ಕಾಲದಲ್ಲಿ ಸಹಿರಂಜೋದಕ ದಾನಧಾರಾ ಪೂ  
 231. ವರ್ಕವಾಗಿ ಶಿವಾರ್ಪಿತವಾಗಿ ಕೊಟೆವಾಗಿ ಯೀ ಭೂ  
 232. ಮಿಗೆ ನೆಟ್ಟ ವಾಮನಮುದ್ರೆಕಲ್ಲಿನ ವಳಗೆ ಕರೆ ಕಾಲು  
 233. ವೆ ಮುಂತಾಗಿ ಕಟ್ಟಿಸಿ ನಷ್ಟದಿಂದ ಉತ್ತಾರಕೊಟ್ಟ ಭೂ  
 234. ಮಿಸಹಾ ಸಾಗುಮಾಡಿಕೊಂಡು ಯೀ ಭೂಮಿಯ  
 235. ಳ್ಲಿ ಸಸ್ಯಾದಿಪೂಗಾರಾಮವನು ಹಾಕಿ ಯೇನು ಅಧಿಕ  
 236. ಫಲವಾಹಂತೆ ಆಗುಮಾಡಿಕೊಂಡು ನಿಧಿ ನಿಕ್ಷೇಪ

## V B.

237. ಜಲಪಾಪಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿಸಿದ ಸಾಧ್ಯಂ  
 238. ಗಳಿಂದ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಂಗಳನು ಅನು  
 239. ಭವಿಸಿಕೊಂಡು ನಿನ್ನ ಸಂತಾನ ಪಾರಂಪರ್ಯವಾಗಿ  
 240. ಆಚಂದ್ರಾರ್ಕಸ್ತಾಯಿಗಳಾಗಿ ಸುಖದಿಂ ಅಗ್ರಹಾ  
 241. ರ ದೇವಸ್ತಾನ ಧರ್ಮವ ನಡಸಿಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟ  
 242. ಗ್ರಾಮಗಳ ರೇಖೆಯಲು ಬರದ ಉತ್ತಾರ ರೇಖೆಗೆ ಹೊರ  
 243. ಗಾದ ಉತ್ತಾರ ಸಹಾ ಪೂರ್ವಪ್ರವಾಣು ನಡಸಿಕೊಂಡು  
 244. ಬಾಹದಂದು ಬರಸಿಕೊಟ್ಟ ಭೂದಾನಧರ್ಮಶಾಸ  
 245. ನಾ ಆದಿತ್ಯ ಚಂದ್ರಾವನಿರೋನಲಶ್ಚದ್ಯೌರ್ಭೂಮಿ ರಾ  
 246. ಪೋ ಹೃದಯಂ ಯಮಶ್ಚ ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇ  
 247. ಚ ಸಂಧ್ಯೇಧರ್ಮಶ್ಚ ಜಾನಾತಿನರಸ್ಯ ಉತ್ತಂ ದಾನಪಾ  
 248. ಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾ ಛೇದೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ  
 249. ಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂಪದಂ ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ  
 250. ಪುಂಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣ  
 251. ಸ್ವದತಂ ನಿಶ್ಚಲಂ ಭವೇತು ಯೇತ್ರಯೋಗೀಶ್ವರಃ ಕುರ್ಯಾತು  
 252. ಶಿವಲಿಂಗಾರ್ಚನಂಸಕ್ರುತು ವಸಂತಿ ತತ್ರತೀರ್ಥಾನಿ ಶರ್ವಾಣೀ  
 253. ಸತತಂ ಗುಹಾ ಹರಸ್ಯಪ್ರೀಣನಾರ್ಥಂತು ಶಿವಭಕ್ತಾಯ  
 254. ದೀಯತ ದಾನಂ ತದ್ವಿಮಲಂ ಪೋಕ್ತಂ ಕೇವಲಂಪೋಕ್ಷ ಸಾ  
 255. ಧನಂ ಶ್ರೀ ಸದಾಶಿವ ||

*Translation.*

## LL. (1-2).

Salutation to Sambhu.

**LL (3-14)**

Be it well In the prosperous year 1652 of Śalivāhana era, on the 15th lunar day of the bright half of Śrāvana in the year Saumya, the illustrious Sômasêkhara Nâyaka (possessed of the titles) Edava-Murâri, Kôtekolâhala, establisher of the pure Vedic Advaita doctrine, devotee of Śiva and gurus, and a descendant of Keladi Sadâśivarâya Nâyaka, great-grandson of Śivappa Nâyaka, grandson of Chennam-mâji, lawful wife of Sômasêkhara Nâyaka and son of Basavappa Nâyaka granted the following charter of the grant of lands to Chennanna, son of Venkataiya and grandson of Venkanna, and great-grandson of Lakuvali Konanna of Bhâradvâja-gôtra, Âsvalâyana-sûtra and Ruk-śâkhe —

**LL (15-23)**

Whereas uncle Nirvânaiya says that you pray for the grant of a śâsana for the estate granted as *uttâra* (land given rent-free by Government to an individual as a reward for services) for defraying the expenses of services of the gods Avimuktêśvara and Bindumâdhava set up in a temple newly built by Venkataiya, your father, in the village called Maleyâla-mathadagrâma (village belonging to or having Maleyâla-matha) of the Harali-pâlu division in Muttûr-sime on the other side of the river in Tîrtharâjapura, and also for the maintenance of the agrahâra named Chandra-sêkharapura erected near the (above) temple —we have caused this to be written, recording the lands granted as *uttâra* for the agrahâra and temple —

**LL (23-29)**

(1) Garden consisting originally of 300 areca trees and paying a *siddhâya* (fixed rent) of 2 varahas per year After the year Khara 20 varahas were added to the income on account of the additional 1000 areca trees producing 2 lakhs of areca-nuts and 5 varahas were added on account of *mêlavana* (surcharge). Owing to this increase of 25 varahas, the income from the garden became 27 varahas. This garden originally belonged to the *uttâra* lands of the svâmi of *Tîrtharâjapura Matt* and was now given to the Maleyâla-matha of Haralipâlu in Muttûr-sime in consideration of the presents (price-money) received from the latter

**LL (30-36)**

(2) A rice-field belonging to the *svâsthe* (estate) of the god Śankaradêvaru of Kuruvalli village Its sowing capacity being 5 khandugas, the produce is (taken as) 25 khandugas of paddy of the value of  $2\frac{1}{2}$  varahas Addition to this on account of *birâda*— $3\frac{3}{4}$  hanas Increase in the year Khara— $\frac{1}{2}$  varaha and  $1\frac{1}{4}$  hanas. Total revenue  $3\frac{1}{2}$  varahas. Out of this must be deducted  $2\frac{1}{2}$  varahas being the price (calculated) of 25 khandugas of paddy reserved for the services of the god Śankara dêvaru and *uttâra* lands must be given to the head of Muluvâgil Matha in exchange for lands taken from him, the expenses of this being met from the additions to the tax *birâda* Thus the balance of *uttâra* received from this estate is of the revenue value of 1 varaha.

**LL (37-46).**

(Similar details are given for the land received as *uttâra* from the estate granted for the maintenance of a *satram* on the other side of the river of *Tîrtharâjapura* in exchange for lands given to the *satram* from the *Maleyâlamatha* —Revenue value 3 *varahas* 9 10/16 *hanas*)

**LL (47-50).**

The wet lands forming part of *Parusemakki* from among the *uttâra* lands at *Kuruvalli* of the head of *Tîrtharâjapura Matt* in consideration of having received 3 *varahas* and 4½ *hanas* as presents (or price money) Its sowing capacity is 2½ *khandugas* of paddy, and the tax payable in paddy is 15 *khandugas* of the value of 1½ *varahas* The *brâda* brings 2¼ *hanas* Total income One *varaha* and 7¼ *hanas*.

**LL. (51-58)**

Similar details are given for some rice lands in *Kuruvalli* village received from the *purânika* (reciter of religious discourses called *purânas*) of the village *Bukalâpura* of the revenue value of 6 *varahas* and 2½ *hanas*.

**LL (59-80)**

Similar details are given for the lands in the village *Nekarikanagrâma* in *Haralipâlu* and in the village *Bukkarâyapura* These belonged to the *heggade* of *Muttûr* and the heads of the *Tîrthamuttûr Matt* and *Muluvâgil Mutt* Some addition to the income of these lands came from the revenue of forests called *Nekkarika-Valagere-kânu*, *Morabina-kânu* and *Handiguni-kânu*. In addition honey and wax collected in the forests brought an extra revenue of 6 seers of honey and 2¼ seers of wax, the value of which is calculated at 1½ *hanas* and 1¼ *hanas* respectively. These lands were obtained in consideration of the payment of  $47 + 7\frac{3}{4} = 54\frac{3}{4}$  *varahas*

Similar details are given in LL 81-192 for lands in the village *Mêlubandu* in *Mundekârasîme*, *Kâlakoppa-grâma*, *Bîdurûr*, *Dêvatekoppa*, *Mangalagâru*, *Âlumani-agrahâra*, forests in *Mêlubandu* with their honey and wax, *Bîhlakoppa* in *Aralâpura*, *Bhâratîpura* (which was granted for *Bhadrarâjapura agrahâra*), *Triyambakapura*, *Viśvanâthapura*, *Nîrlakoppa*, etc. Total revenue 195 *varahas* and 6 14/16 *hanas*

**LL. (193-212)**

Details (of how the above lands were acquired),—After receiving 495 *varahas* as the price money to the palace, lands were given as *uttâra* of the total revenue of 49½ *varahas* (38 *varahas* and 6½ *hanas* from *sistu* and 10 *varahas* and 8¼ *hanas* from *nillista-nashta*) The meaning of these phrases *sistu* and *nillista-nashta* is not clear After receiving 259 *varahas*, 4½ *hanas* to the palace the following lands were given as *uttâra* —the lands purchased by you from the *purânika* of *Bukalâpura* of the revenue value of 5 *varahas* the lands purchased from *Puttêdikshita* of *Muluvâgil Agrahâra* of the revenue value of 5 *varahas* the lands purchased from



Nârasijôyisa of Aralâpura of the revenue value of 12 varahas the lands purchased from Venkubhata Subâbhata of Bhâratîpura of the value of 15 varahas the lands purchased from Puttabhatta of Viśvanâthapura Agrâhara of the revenue value of 12 varahas, total 49 varahas. Lands are given with pouring of water by the svâmi of Tîrthaballî, of the revenue value of 3 varahas and  $7\frac{1}{4}$  hanas, by the svâmi of Tîrthamuttûr, of the revenue value  $1\frac{1}{2}$  varahas from the rent-free lands of Venkanna Heggade of Muttûr, revenue value 6 varahas and  $6\frac{3}{4}$  hanas, from the rent-free lands of Malana Heggade of Mundekâru, revenue value 18 varahas total revenue value 28 varahas and 9 hanas, total revenue of both, 77 varahas and 9 hanas.

The previous uttâra lands of your father Venkanna in Triyambakapura revenue value 20 varahas and  $6\frac{1}{4}$  hanas uttâra lands granted free of cost in the name of god Śiva of the revenue value of 47 varahas and  $6\frac{10}{16}$  hanas Total revenue value of lands granted 195 varahas  $6\frac{14}{16}$  hanas Out of this amount 137 varahas and  $1\frac{1}{2}$  hanas come from *sist* (fixed income) and 58 varahas and  $5\frac{6}{16}$  hanas from uncertain income subject to fluctuations (*prâku nillstha nashta hechchigeyâgi*).

#### LL (213-229)

Details of expenditure to be incurred from this revenue —For the daily services and special services on the five parva days of each month for the gods Avimuktêsvara and Bindumâdhava set up in the temple built in this agrahâra — 33 varahas and  $6\frac{1}{2}$  hanas For the expense of watch and ward (*kandâchâra*) and for the service of *abhishêka* (special bathing) and of *sahasranâma* (offering of flowers etc, repeating the 1000 names of the god) 18 varahas,—total 51 varahas and  $6\frac{1}{2}$  hanas

For the offering of food to gods — $1\frac{1}{2}$  varahas for the god Gôpâlakrishna of Vrindâvana,  $1\frac{1}{2}$  varahas for the god Hanumanta,  $1\frac{1}{2}$  varahas for the god Omkârêśvara in the bed of the Tungabhadra river, total  $4\frac{1}{2}$  varahas.

For 9 vrittis to be given to the Brahmins of the agrahâra, at the rate of 9 varahas for each vritti, 81 varahas are to be expended. Total expenditure is 137 varahas and  $1\frac{1}{2}$  hanas As regards *nashta-hechchige* (uncertain income), you may build tanks and canals, plant trees and plantains and secure a good income therefrom in future This additional income, if any, will also be expended for the agrahâra and temple This income is calculated at 58 varahas and  $6\frac{14}{16}$  hanas. Income from both . 195 varahas, 6 hanas, muppâga and bêle.

#### LL (230-255)

As we have on this day at the holy time of lunar eclipse granted the above *svâste* (lands) with pouring of water and gift of gold as *śivârpita* (bestowed to please god Śiva) you will enjoy the same constructing tanks and canals within the boundaries marked by Vâmana-mudre stones set up and cultivate the land which has also been assigned to you to increase the income and make good any losses, and set

up arecanut and other trees thereon, in order to increase the income. You will enjoy the eightfold rights of possession and power of the said lands comprising treasure on the surface and underground, water springs, mineral deposits, imperishables, future income, ready and possible income for as long as the moon and sun endure, in lineal succession in peace and conduct the services both of the agrahâra and the temple. You will also enjoy in the villages given to you as *uttâra*, such lands as are, found within the boundary line marking the *uttâra* lands? or are situated outside the boundary line in accordance with old usage.

To this effect has the dharma-sâsana recording a gift of land been written and granted.

#### LL. (245-255).

(Âdityachandrau, etc., dâna-pâlanayôr madhye, sva-dattâd dvigunam punyam. (These are usually found at the end of inscriptions) Where a great ascetic worships Siva-linga even once, there dwell tîrthas, Pârvatî and Subramanya. The gift made to a devotee of Śiva for the pleasure of Śiva is called pure, it leads to salvation.

Śrî Sadâsiva

#### Note.

This copper plate record belongs to the reign of the Keladi chief Sômasêkhara Nâyaka II (1714-1734), son of Basavappa Nâyaka (I) and grandson of Sômasêkhara Nâyaka I and Chennammâji and great-grandson of Śivappa Nâyaka, a descendant of Sadâsiva-Nâyaka. It registers the gift of some lands in various villages (named) of the annual revenue value of 195 varahas 6 14/16 hanas to a Brahman Channanna for the expenses of the worship of the gods Avimuktêśvara, and Bindumâdhava set up by his father Venkataiyya in the temple erected by him at the village of Maleyâla-matha in Haralipâlu of Muttûru-sîme on the opposite bank of the river at Tîrtharâjapura and for the maintenance of the agrahâra of Chendrasêkharapura established near the temple. The grant is said to have been issued at the instance of the king's maternal uncle (mâva) Nirvânaiyya.

The villages named in the grant are situated in the vicinity of Tîrthahalli in Tîrthahalli Taluk, Shimoga District. The lands were granted mostly in consideration of fair prices paid by the donee or his father to the palace treasury.

Nirvânaiyya was a great Sanskrit scholar, being the author of a Sanskrit commentary on the Kriyâsâra of Nîlakanthasivâchârya. He also wrote Śivapûja-vidhâna in Kannada (M. A. R. 1916, P. 68). He seems to have possessed considerable influence with the Keladi chief Sômasêkhara Nâyaka II. (See E. C. VIII Tîrthahalli 6 of S' 1646, 87 of S' 1645, 183 and 184 of S' 1645, etc.)

Tîrtharâjapura is the same as the town Tîrthahalli on the north bank of the Tungâ river. Malêyâla-matha is the name of a matha of the Smârta sect set up

on the opposite bank of Tirthahalli. It seems to have been the name of a village situated at some distance. It is said that an ascetic named Gangâ-dharapurî-yôgi set up the god Narasimha in Tirthahalli and he and his disciples resided there and worshipped the god. A spiritual descendant of his named Dêvendrapurî-yôgi set up the god Viśvêśvara on the southern bank of the Tungâ river near Tirthahalli in the Maleyâla-matha in S' 1481. Numerous grants are recorded for the Matt and its god Viśvêśvara (See E. C. VIII Tirthahalli, 171, 172, etc.) The gurus of this Matt were patronised by the early Vijayanagar kings Harihara II, Dêvarâya I' etc (E. C. VIII Tirthahalli 1 of S' 1353, 2 of S' 1346, 173 of S' 1316). See also No. 69 of M. A. R. 1923 of S' 1327, 70 of S' 1374, etc. Of these No 69 M. A. R. 1923 which is said to be a copy of a stone śâsana in the Râmachandrâpur Matt tells us that the guru of the matt at Tîrtharâjapuri, Amalêndrapurî-śrîpâda was a follower of Padmapâdâchârya (who was a disciple of Śankarâchârya). The next number (70) which also comes from the Râmachandrâpur Matt refers to god Lakshmînarasimha as the principal deity of the Tîrthahalli Matt

What connection the present grant has with the Śringêri matt is not clear. There is no reference to any of the gurus of Śringêri herein. Perhaps some of the lands referred to herein are in the possession of the Śringêri Matt and hence the presence of the śâsana in that Matt.

### 31

Copper plate grant of the reign of Krishnarâja Vadeyar II, king of Mysore dated S' 1659 in the possession of Śringêri Matt

2 Plates Kannada characters and language

Size 10"×8"

ಶೃಂಗೇರಿ ಮರದಲ್ಲಿರುವ 9ನೆಯ ತಾಮ್ರಶಾಸನ.

2 ಹಲಗೆಗಳು.

ಪ್ರಮಾಣ 10" × 8"

I A

1. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರಾ
2. ಶ್ರೀ ಶೃಂಗಪುರಿ ಶಾರದಾಂಬಾಯ್ಕ ನಮಃ
3. ಅಗಜಾನನ ಪದ್ಮಾರ್ಕಂ ಗಜಾನನ ಮಹರ್ವಿಶಂ ಅನೇಕಮಂ ತಂ
4. ಭಕ್ತಾನಾಮೇಕದಂತಮುಪಾಸ್ಮಹೇ | ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾ
5. ಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂ
6. ಭವೇ | ಹರೇರ್ಲಲಾವರಾಹಸ್ಯ ದಾಪ್ತಾದಂಡ ಸಪಾತು ವಃ | ಹೇ
7. ಮಾದ್ರಿ ಕಲಶಾಯುತ್ರ ಧಾಶ್ರೀ ಭತ್ತ ಶ್ರಿಯಂ ದದಾ | ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾ
8. ಭೃದಯ ಶಾಲಿವಾಹನಶಕ ವರುಷಂಗಳು ೧೬೫೯ನೆಯ ವರ್ತಮಾ
9. ನವಾದ | ಪೈಂಗಲನಾಮ ಸಂವತ್ಸರದ ಅಷಾಢ ಶು ೧೫ ಭಾರ್ಗವಾರದ

- 10 ಕರ್ಕಟಕ ಸಂಕ್ರಮಣ ಪುಂಜ್ಯಕಾಲದಲೂ ಶ್ರುಂಗಪುರದಲ್ಲಿ ಶ್ರೀ  
11 ಮತ್ವರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ  
12 ಪಾರಾವಾರ ಪಾರೀಣ | ಯಮನಿಯವಾಧ್ಯಷ್ಟಾಂಗ ಯೋಗನಿರ  
13 ತರಾದ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವರು ರತ್ನಸಿಂಹಾಸ್ವ  
14 ಸನಾ ರೂಢರಾಗಿ | ಸ್ಥಿರಯೋಗ ಸಾಂಬ್ರಾಜ್ಯ ಪಟ್ಟಂಗೈಉತಿರಲೂ |  
15 ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಪ್ರಾಥಮ್ಯತಾಪ ಅ  
16 ಪ್ರತಿಮಾ ವೀರ ನರಪತಿ ಮಹಿಶೂರ ಯಿಮ್ಮಡಿ ಶ್ರೀಕೃಷ್ಣರಾಜ  
17 ವಡೆಯರೈಯನವರು ಉಭಯ ಕಾವೇರೀ ಮಧ್ಯ ಶ್ರೀರಂಗ ಪ  
18 ಟ್ವಣದಲೂ ರತ್ನಸಿಂಹಾಸ್ವಸನಾರೂಢರಾಗಿ ಪುಧ್ವಸಾಂಬ್ರಾಜ್ಯ  
19 ಂಗೈಉತಿರಲಾಗಿ | ಶ್ರೀ ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವ  
20 ರು ವೇರಾಪುರದಲ್ಲಿ ಕಟ್ಟಿ ಮಾಡಿಸಿಯಿರುವ | ಶ್ರುಂಗೇರಿ ನಾಮ  
21 ಧೇಯಕವಾದ | ಶ್ರೀಮರದಲ್ಲಿ ಆಪಾದ ಶು ಗಜಯಲ ಆಗುವ  
22 ವ್ಯಾಸಪೂಜೆ ಯೀ ಸಮಾರಾಧನೆ ಬಗ್ಗೆ ಹಳತು ಗ ೪೦ವ

## I B

- 23 ಕಾರ್ತಿಕ ಶು ೮ ಪುಂಜ್ಯ ದಿವಸದಲಿ ನಡವ ಶ್ರೀ ಶಂಕರಾಚಾರ್ಯ  
24 ಸ್ವಾಮಿಗಳವರ ಆರಾಧನೆ ಬ್ರಾಹ್ಮಣ ಸಮಾರಾಧನೆ  
25 ದೇವತಾ ಸಂತರ್ಪಣೆ ಬಗ್ಗೆ ಹಳತು ಗ ೨೦ ಉಭಯಂ ಹಳ  
26 ಕು ಗ ೬೦ ಆರುವರೆ ವರಹಾ | ಮುಟ್ಟುವ ಶಾವೆಗೆ | ನಖರೆ  
27 ಪಟಣದ ಗುರಿಕಾರರು | ಮೂಗೂರ ಸೋಮರಾಜೈಯ್ಯ  
28 ಅರಶನವರ ಕುಮಾರರು ದೇವರಾಜೈಯ್ಯ ಅರಶನವರು  
29 ಫಣಕಟ್ಟಿನ ಉದ್ಯೋಗಸ್ತರ ಸುಸಂಮ್ಮತದಮೇರೆ ನೇಮಕಾ  
30 ಮಾಡಿಸಿದ ದಾನಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ | ತಂಮ್ಮ ಗು  
31 ರಿತನದ ಸಂಬಳದಲ್ಲಿ ಹಳಗ ೧೦ ಕಂದಾಚಾರದ ಶ್ಯಾನ  
32 ಭಾಗರಜನ ೩ಕೆ | ಗ ೧೦೨ ನೋಟಗಾರನಜನ ೧ಕೆ ೧೦೦ ಕಾ  
33 ಮಾಟ ಶ್ಯಾನಭಾಗರಜ ೨ಕೆ ೧೩ ಜಾನಸಾಲೆ ಶ್ಯಾನಭಾಗರ  
34 ಜ ೨ಕೆ ೧೨ ಉಂ ಹಳಗ ೨೩೩ ಅರವಣಿ ಹೋಬಳಿಗೆ | ಪಾ  
35 ರುಪತ್ಯಗಾರ ಗ ೧೦ ಶಾನಭಾಗರ ಜ ೩ಕೆ ಗ ೧೦೨ ಚಿಕ್ಕಪಾ  
36 ರುಪತ್ಯಗಾರ ೧೨ ಕಸಬೆ ಪಾರುಪತ್ಯಗಾರ ಶ್ಯಾನುಭಾಗರು  
37 ಸಹ ಜ ೩ಕೆ ೧೩ ರಾಯಸ್ತಜ ೧ಕೆ ೧೦೦ ನೋಟಗಾರ ೧೦  
38 ಅಂತು ಹಳಗ ೨ ೧೪೦ ಸುಂಕದ ಮಣಿಪ್ಪೆಗಾರ ಶಾನಭಾ  
39 ಗರ ಜ ೩ಕೆ ಗ ೧೧ ದೇವಸ್ಥಾನದ ಪಾರುಪತ್ಯಗಾರ ಶಾನಭಾಗ  
40 ರ ಜ ೩ಕೆ ಗ ೧೧ ಉಂ ಹೋಬಳಿ ೪ ಕೆ ಹಳತು ಗ ೬೦ ಅಕ್ಷಾ  
41 ರದಲ್ಲಿ ಯಿದೇ ಹಳತು ಆರುವರೆ ವರಹಾವನ್ನು ವೇರಾ  
42 ಪುರದ ಶ್ರೀಮರದಲ್ಲಿ ನಡವ ವ್ಯಾಸಪಉರ್ನಾಮಿ ವ್ಯಾ

## II A

- 43 ಸಪೂಜಿಸಮಾರಾಧನೆಗೂ ಕಾರ್ತಿಕ ಶುಧ ೮ ಪುಂ  
44 ಜ್ಯ ದಿವಸದಲ್ಲಿ ನಡವ ಶ್ರೀಶಂಕರಾಚಾರ್ಯಸ್ವಾಮಿ  
45 ಗಳವರ ಆರಾಧನೆ ಸಮಾರಾಧನೆ ದೇವತಾಸಂತ  
46 ಪರ್ವಣಿ ಬಗ್ಗೆ | ಕಾಲಂಪ್ರತಿಯಲ್ಲೂ ತ್ರಿವಾಚಾತ್ರಿಕ

47. ರಣ ಶುಭದಿಂದಾ ವಪ್ಪಿ ಶಾಶ್ವಿತವಾಗಿ ನಡಸಿಬರ
48. ಲುಳವರು ಯಂದು ಬರಸಿ ವಪ್ಪಿಸಿದ ದಾನಶಾಸ
49. ನ | ದೇವರಾಜೈಯನವರ ವಪಿತ | ರಾಮಂಣನವರ
50. ವಪ್ಪತ | ರಂಗೈಯನವಪ್ಪಿತಾ | ಸೂರೈಯ್ಯನ ವಪ್ಪಿತಾ | ಪಾರು
51. ಪತ್ಯಕ್ಕೆ || ರಾ || ದೇವರಾಜೈಯ್ಯ ಅರಸಿನವರ ಸಂಮ್ಮತದಿಂದ
52. ಚಕ್ಕಪಾರುಪತ್ಯೆಗಾರ ನಾರಣೈಯ್ಯನ ವಪ್ಪಿತಾ |
53. ಸ್ತಳದ ಶ್ಯಾನಭಾಗ ರಂಗೈಯನ ವಪ್ಪಿತಾ ಆರಮನೆ ಶ್ಯಾ
54. ನ ಭಾಗ ಮಳವಳಿ ನಾರಣಪೈಯನ ವಪ್ಪಿತ | ಮೂರನೆ
55. ಪ್ರ ನಾರಪಿ ದೇವರ ವಪಿತಾ | ಕಂದಾಚಾರದ ನೋಟ್ಟ
56. ಗಾರ ರಾಮೈಯನ ವಪ್ಪಿತಾ | ಕಾಮಾಟದ ಶ್ಯಾನಭಾಗ
57. ಸೂರೈಯ್ಯನ ವಪ್ಪಿತ | ಜ್ಯಾನಸಾಲೆ ಶ್ಯಾನಭಾಗ ಸೂರೈಯ
58. ನ ವಪ್ಪಿತ | ಕಾಮಾಟ ಶ್ಯಾ | ತಿಮ್ಮೈನ ವಪ್ಪಿತಾ | ಕನಬೆ ಶ್ಯಾ
59. ನಭಾಗರ ವಪಿತ್ತ | ಸುಂಕದ ಮಣಿಹೈಗಾರ
60. ಶ್ಯಾನಭಾಗರ ವಪಿತ್ತ | ದೇವಸ್ಥಾನದ ಪಾರುಪ
61. ತೈಗಾರ ಶ್ಯಾನಭಾಗರ ವಪಿತ್ತ |
62. ಅತವಣಿ ಪಾರುವತೈಗಾರ ನಾರಣಪನ ವಪ್ಪಿತಾ ||

## II B.

63. ಯೀಶಾಸನಕೆ ದೇವಸಾಕ್ಷಿ | ಅಧಿತ್ಯಚಂದ್ರಾವನಿರೋ
64. ನಲಶ್ಚ ದೌರ್ಧ್ರಮಿ ರಾಪೋಹೈದಯಂ ಯಮಶ್ಚ |
65. ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇಚಸಂಧ್ಯೇ ಧರ್ಮಶ್ಚ ಜಾನಾತಿ
66. ಯಮಸ್ಯವೃತ್ತಂ | ದಾನಪಾಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾ
67. ತ್ವೇಯೋನಪಾಲನಂ | ದಾನಾಸ್ವರ್ಗಮವಾಪ್ನೋತಿ | ಪಾಲ
68. ನಾದಚ್ಯುತಂಪದಂ ಸ್ವದತಾಂ ಪರದತಾಂ ವಾ | ಯೋ
69. ಹರೇತುವಸುಂಧರಾ | ಪಷ್ಯವರ್ತುಷಸಹಸ್ರಾಣಿ |
70. ವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಿಮಾ ||

*Transliteration.*

## I A.

1. Śrī Vidyā Śamkaiā
2. Śrī Śrungapurī-Śāradāmbāyāi namaḥ
3. Agajānana-padmaṅkam Gajānanam ahar-nisam anēkadamtam
4. bhaktānām Ēkadantam upāsmahē | namas tunga-śiraś-chumbi-chandra-chā-
5. mara-chāravē trailōkya-nagarārambha-mūlas tambhāya Śam-
6. bhavē | Harēr līlā-Varāhasya daushtrā-damda [s] sa pātu vah | Hē-
7. mādrī-kalaśā yatra Dhātrī chhatra-sriyam dadau | svasti śrī vijayā-
8. bhyudaya Śālivāhana-śaka varushamgalu 1659 neya vartamā-
9. navāda Paingala-nāma-samvatsaraḍa Āshādha sū 15 Bhārga [va] vārada
10. Karkataka-samkrāmana-pumnya-kāladalū Śrungapuradalli śrī-
11. mat paramahamsa parivrājakāchāryavarya padavākya pramāna-
12. pārāvāra-pārīna | yama-niyamādhyashtānga-yōganira-

- 13 tarāda Śrī Sachchidānanda-bhāratī-svāmīgalavarū ratnasimhvā-
14. sanārūddharāgi | sthīrayōga-sāmbhrājya-pattamgaūtīralū |
15. śrīmad-rājādhīrāja rājaparamēśvara praudhapratāpa a-
16. pratīma-vīra-narapatī Mahīśūray Immadi Śrī Krishna Rāja
17. Vodeya-raīyanavarū | ubhaya-Kāvērī-madhya Śrīrangapa-
18. ttanadalū ratna-simhvāsanārūddharāgi pruthvī-sāmbhrājya-
19. m gaūtīralāgi | Śrī Sachchidānanda-bhāratī svāmīgalava-
20. ru Vēlāpuradalī katle mādisi yirruva | Śrūngērī nāma-
21. dhēyakavāda | śrī-mathadalī Āshāda śu 15 yalī āguva
22. Vyāsapūje yī samārādhane bagye halatu ga 4' o va

## I B.

- 23 Kārtika śu 8 pūnya-dīvasadalī nadava śrī Śamkarāchā-
- 24 rya-svāmīgalavara ārādhane brāhmāna-samārādhane
25. dēvatā-samtaipane bagye halatu ga 2½ ubhayam hala-
26. tu ga 6½ āruvare varahā | muttuva śāvege | Sakhare-
27. patanāda gurikāraru | Mūgūra Sōmarājaiyya-
28. araśīnavara kumāraru Dēvarājaiyya-aīśīnavaru
29. phanakattina udyōgastara susammatada mēle nēmakā-
30. mādisīda dānaśāsanāda krama ventendare | tammma gu-
31. ritanāda sambaladalī hala ga 1'0 kandāchārāda śyāna-
32. bhāgara jana 3 ke ga 1'2 nōtagārana-jana | ke 1½ kā
33. māta śyānabhāgara ja 2 ke '3 jānasāle-syānabhāgara
34. ja 2 ke 2 um halaga 2½ 3½ athavane hōbalige | pā-
35. rupatyagāra ga ½° śānabhāgara ja 3 ke ga 1'2 chikkapā-
36. rupatyagāra '2 kasabe-pārupatyagāra śyānabhāgaru
37. saha ja 3 ke '3 rāyāsta ja 1 ke 1½ nōtagāra '1
38. āntu hala ga 2 ' 4½ sumkāda mānīhyagāra śānabhā-
39. gara ja 3 ke ga ½ '1 dēvasthānāda pārupatyagāra śānabhā-
40. ra ja 3 ke ga ½ '1 um hōbalī 4 ke halatu ga 6½ akshā-
41. radallū yīde halatu āruvare varahāvannu Vēlā-
42. purāda śrīmathadalī nadava Vyāsapaurṇamī vyā-

## II A.

43. sa-pūje-samārādhanegū Kārtika śudha 8 pū -
44. nya-dīvasadalī nadava śrī Śamkarāchārya-svāmī-
45. galavara ārādhane samārādhane dēvatā-santa-
46. rppane-bagge | kālampratiyallū trivācha trika-
47. rana śudhadīndā vappī śāśvitavāgi nādasi bara-
48. lulavaru yāndu barasi vappīsīda dānaśāsa-
49. na | Dēvarājaiyanavara vappita | Rāmamnanavara
50. vappata | Rangaiyana vappitā | Sūraiyyana vappitā | pāru-

51. patyakke || Râ || Dêvarâjâiyya-arasinavara sammnatadinda
52. chikka-pârupatyegâra Nâranaiyyana vappitâ |
53. stalada syânabhâga Ramgayana vappittâ aiamane-syâ-
54. nabhâga Malavali Nâranapaiyana vappita || mûrane
55. pra Nârashidêvara vappitâ || Kandâchârada nôtta-
56. gâra Râmaiyyana vappitâ || Kâmâtada syânabhâga
57. Sûraiyyana vappita | jyânasâle syânabhâga Sûraiya-
58. na vappita || kâmâta syâ | Timmaina vappitâ | kasabe syâ-
59. nabhâgara vappita | sunkada manihyagâra
60. syânabhâgara vappita | || dêvasthânada pârupa-
61. tyagâra syânabhâgara vappita |
62. athavane-pârupatyegâra Nâranapana vappittâ ||

## II B

63. yî sâsanake dêvasâkshi | Âditya-chandârâv anilô
64. nalaś cha d[y]aur bhûmîr âpô hrîdayam Yamas cha |
65. ahas cha râtrîś cha ubhê cha samdhyê dharmaś cha jânâtî
66. yamasya vrittam | dâna-pâlanayôr madhye dâna-
67. t śîyônupâlanam || dâna [t] svargam avâpnôti pâla-
68. nâd Achyutam padam sva-dat[t]âm paradat[t]âm vâ yô
69. harêtu vasumdharâ shashthar-varrusha-sahasrânî
70. vîshthâyâm jâyatê krimî ||

## Translation

## LL. (1-7)

Śrî Vidyâsankarâ. Obeisance to Śârâdâmbâ of Śringapurî. We worship both day and night, Êkadanta (single-tusked: viz, God Ganêśa) who is an *anêkadanta* (having several tusks, also meaning giver of many boons) to the devotees and who is a sun to the lotus *Agajânana* (not having the face of an elephant, also meaning the face of Pâivati) and is (yet) a *gajanana* (having the face of an elephant).

(The usual stanzas in praise of Sambhu and Varâha are next given)

## LL. (8-19)

Be it well In the prosperous year 1659 of the Śâlivâhana era, on Friday 15th lunar day of the bright half of Âshâdha in the year Paingala, during the holy time of Karkâta-Sankramana:—While Śrî Sachchîdânanda-Bhârati-svâmi, chief of Paramahansa-Parivrajakâchâryâs, an expert in pada (grammar), vâkya (logic) and Pramâna (mîmâmsa), engaged in yôga consisting of eight elements including *yama* (self-control) and *nyama* (restraint) was ruling the kingdom of yôga seated on the jewelled throne at Śringapura:—and when the king of kings, supreme lord over kings (râja-paramêśvara) praudha-pratâpa, apratîma-vîra-narapatî (a king unrivalled for his valour), Immadi Krishnarâjavadeyaraianavarû of Mahîsûr, was

ruling the earth seated on the jewelled throne at Śrīrangapattana situated between the two branches of the Kāvêri —

**LL (20-62)**

Dēvarājaiya Arasu, son of Sômarājaiya Arasu of Mûgûr, gurikâr of Sakharepatana gave the following *dāna-śāsana* (record of gift) with the consent of the several officials employed to provide for the payment of  $6\frac{1}{2}$  *halatu* varahas every year, four varahas being allotted to provide for the expenses of Vyâsa-pujâ and feeding on the 15th lunar day of Āshadha every year in the Śringêri Matha at Bêlûr (Vêlâpura) founded by Sachchidânanda-bhârati-svâmi and  $2\frac{1}{2}$  *halatu* varahas being allotted for the *arâdhane* (special worship offered on the date of the death of a guru every year) of Śankarâchârya that takes place on the holy date of the 8th lunar day of the bright fortnight of Kârtika and for the feeding of Brahmans and special services to gods on that date

(Details of the grant) — One *halatu* varaha to be paid out of his (donor's) pay as *gurikar*, one varaha and two hanas to be paid by the Shanubhogs (accountant) of Kandâchâra (police and military),  $1\frac{1}{2}$  hanas to be paid by the *nôtagâra*, three hanas to be paid by the *shanubhogs* of *kâmâta* (D P W), two hanas to be paid by two *shanubhogs* of *jâna-sale* (cattle-department), total two varahas and  $8\frac{1}{2}$  hanas in the *athavani hobli*, *pârpatyagâra* (manager) was to pay  $\frac{1}{2}$  varaha, three *shanubhogs* to pay one varaha and two hanas, junior *pârpatyagâra* to pay 2 hanas, *kasabe pârpatyagâra* and *shanubhogs* (three men) to pay three hanas, *râyasada* officials to pay  $1\frac{1}{2}$  hanas, *nôtagâra* to pay one hana, total two *halatu* varahas and  $4\frac{1}{2}$  hanas, the *manihyagâra* and *shanubhogs* of customs, three men to pay six hanas, the temple *pârpatyagâra* and *shanubhog*, three men to pay six hanas, altogether  $6\frac{1}{2}$  *halatu* varahas for four hoblis

This sum of  $6\frac{1}{2}$  varahas (both in figures and words) we agree to pay for ever every year with our consent in mind, word and deed, for the services of Vyâsapûje and *samârâdhane* (free feeding) that are conducted during Vyâsapaurnamî and also for the services of *arâdhane* of Śankarâchârya, *samârâdhana* and special worship to gods conducted on the holy occasion of the 8th day of the bright half of Kârtika in the sacred matt at Vêlâpura. To this effect this *dānaśāsana* has been caused to be written and presented (to the Śringêri guru) —

The signature of Dēvarājaiya signature of Rāmanna, signature of Rangaiya, signature of Sûraiya, signature of the junior *pârpatyagâra* Nâranaiya on behalf of the *Pârpatyagâra* with the approval of Dēvarājaiya Arasu, signature of the local *shanubhog* Rangaiya, signature of the palace *shanubhog* Malavali Nâranapaiya, signature of Mûranep Prabhu (?) Nârashidēvaru, signature of Râmaiya, *nôtagâra* of Kandâchâra, signature of Sûraiya *shanubhog* of *Kâmâta* (Public Works), signature of Sûraiya, *shanubhog* of Jânasâle, signature of Timmaiya, *shanubhog* of *kâmâta*, signature of the *shanubhogs* of *kasabe* signature of the *manihyagaras* and *shanubhog*



of customs (*sunka*), signature of the pârupatpagâra and shanubhogs of the temple ; signature of Nâranappa, pârupatyagâra of *athavane*

### LL. (63-70)

Divine witnesses to this grant —The Sun, Moon, Wind, Fire, etc. (Then follow two imprecatory verses beginning with *dâna-pâlanayor madhye* and *sva-dattâm para-dattam vâ*

### Note.

This records a grant made by the *gurvâra* (Overseer) of Sakharepatana (in Kadur Taluk, Kadur District), Dêvarâjaya Arasu, son of Sômarâjaya Arasu of Mûgûr and other officials like the Shanubhog, etc., of the same place to provide for the expenses of Vyâsa-pûje festival conducted in a building known as the Śringêri. Matt at Bêlûr on the full moon day of the month Āshâdha and for the Sâṅkarâchârya's *arâdhana* that took place on the 8th lunar day of the bright fortnight of Kârtika every year in the same matt. The Matt in question is said to have been founded by Sachchidânanda Bhârati, pontiff of Śringêri who is praised as ruling the *yoga-sâmrâjyapatta* (spiritual leadership) seated on the jewelled throne (*ratna-simhâsanârûdharâgi*) at Śringapura (Śringêri). Immaḍi Krishnarâja Vodeyar (Krishnarâja Vodeyar II) is stated to have been the king of Mysore (at this time) seated on the jewelled throne at Śrîrangapattana. (1734-66)

The donors promised to pay every year some small sums out of the pay they received, the total amounting to 6½ *vaiahas*. This amount was to be used for the purposes stated above. Their signatures are given at the end and the usual imprecatory stanzas follow at the end of the grant.

Vyâsa-pûje is a ceremony held in honour of the sage Vyâsa. It takes place four times a year, on the full moon days of the lunar months, Vaiśâkha, Āshâdha, Kârtika, Mâgha. On these days, it is usual to bathe in a river or tank, listen to purânas extolling the spiritual importance of the months to which they relate and worship the works of Vyâsa, make small presents of money and light refreshments to Brahmans.

It is also interesting to note that a special service in memory of Sâṅkarâchârya was being conducted every year in the Śringêri Matt at Bêlûr in the month of Kârtika. The 12th lunar day of the bright half of Vaiśâkha is now given in the almanacks of South India as the day of Sâṅkarâchârya's *ârâdhana*.

The date of the record S' 1659 Paingala Āshâ śu 15 Friday corresponds to 1st July 1737, a Friday and a day of Karkâṭaka-Sankrânti as stated in the grant.

(Spurious) Vengere copper plate grant of the reign of Vijaya Venkatapatirāya, king of Vijayanager dated S' 1240 in the possession of the S'ringêri Matt

1 Plate Kannada characters and language.

Size 1'1" × 8½".

ಶ್ರಂಗೇರಿ ಮರದಲ್ಲರುವ 10ನೆಯ ತಾಮ್ರ ಶಾಸನ.

ಹಲಗೆ ೧.

ಪ್ರಮಾಣ 1'1" × 8½"

1. ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾದ್ವೈದಯ ಶಾಲಿವಾಹನಶಕಾಬ್ದಂ
2. ೧೨೪೦ ಸಂದ್ಧವರ್ತಮಾನ ವಿಭವಸಂವತ್ಸರದ ಪುಷ್ಯ ಬಹು
3. ೪ ಜಲ ಮಕರಸಂಕ್ರಾಂತಿ ಪುಂಜ್ಯಕಾಲದಲ್ಲಿ ಶ್ರೀಮತ್ತರ
4. ಮಹೆಸ್ವರವ್ರಾಚಕಾಚಾರ್ಯ ಪರ್ಮಪದವಾಕ ಪ್ರಮಾಣ ಪಾ
5. ರಾವಾರಪಾರಿಣ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಅಪ್ಪಾಂಗ್ಗಿಯೋಗನಿರತ
6. ಪದ್ಮಶನ ಸ್ಥಾಪನಾಚಾರ್ಯ ವಿದ್ಯಾಸಿಂಹನನದಿತ್ತರ ಶ್ರಂಗೇರಿಪುರ
7. ವಾಸ ಶ್ರೀವಿದ್ಯಾಶಂಕರ ಶ್ರೀಶಾರದಾಂಬ ಪಾದಪದ್ಮರಾದಕ ಕರ್ನಾಟ
8. ಕ ಶಿಂಹನನ ಪ್ರತಿಷ್ಠಾಪನಾಚಾರ್ಯ ಭೂಲೋಕ ಸೂರ್ಯ ಭೂಮಂಡಲಾ
9. ಚಾರ್ಯ ಗೋವಿಂದ ಬಾರತಿಗಳ ಪ್ರಶಿಷ್ಯರಾದ ರಾಮಚಂದ್ರ ಬಾರತಿ
10. ಗಳ ಶಿಷ್ಯರಾದ ನರಸಿಂಹ ಬಾರತಿಗಳ ಶ್ರಂಗೇರಿ ಶ್ರೀಮರಕ್ಕೆ ಶ್ರೀಮದ್ರಾ
11. ಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ರಾಜಮಾತೃರ್ನಾಡ ರಾಜಕಂಠೀರವ ಅ
12. ಪ್ರತಿಮಪ್ರತಾಪ ವೀರನರಪತಿ ಅಶ್ವಪತಿ ಗಜಪತಿ ಮನೋಭಯಂ
13. ಕ್ಕರ ನರಲೋಕರ ಗಂಡ ಶ್ರೀ ವಿಜಯನಗರ ಕರ್ನಾಟಕ ಸಿಂಹನನಾದೀಶ್ವ
14. ರರಾದ ಆತ್ರೇಯ ಗೋತ್ರದ ಆಶ್ಲಾಯನ ಸೂತ್ರದ ರುಕ್ಕಾಖಾದ್ಯಾಪಕ
15. ರಾದ ನರಸುಂಹರಾಯರೈಯ್ಯನವರ ಪೌತ್ರರಾದ ವಿರುಪಾಕ್ಷರಾಯ
16. ರೈಯ್ಯನವರ ಪುತ್ರರಾದ ಶ್ರೀ ವಿಜಯವೆಂಕಟಪತಿರಾಯಣೈ
17. ಯ್ಯನವರು ಶ್ರಂಗೇರಿ ಶ್ರೀಮರಕ್ಕೆ ಮಕರಸಂಕ್ರಾಂತಿಯು ಭಾನುವಾರ ಯೀ
18. ಶುಭಯೋಗ ಶುಭಕರಣದಲ್ಲಿ ಭೂದಾನ ಶಾಸನಬರಿಸಿಕೊಟ ಕ್ರಿಮ
19. ವಿಂತ್ಯಂದರೆ ಉಟತೂರು ಸಿಂಹನನಕ್ಕೆ ಪಶ್ಚಿಮಬಾಗಿಲಿಗೆ ಸಲು
20. ವ ಪರಮತಿನ್ಯಳಕ್ಕೆ ನೇರಿದ ವೆಂಗರೆಗ್ರಾಮ ಉಪಗ್ರಾಮ ಕೆರೆ ಸಹ ಕ
21. ರುತನಪಾಳಕ್ಕೆ ಪೂರ್ವಪಾಂಡ್ಯ ಮಂಗಲಕ್ಕೆ ಪಶ್ಚಿಮ ಸಿರುಕ್ಕಣತ್ತು
22. ಪಾಳಕ್ಕೆ ದಕ್ಷಿಣ ಕಾವೇರಿಗೆ ಉತ್ತರದಲ್ಲಿ ಪೂರ್ವ ಪಶ್ಚಿಮ ದಕ್ಷಿಣೋ
23. ತ್ತರ ದಂಡುಕಮಂಡಲದ ಮುದ್ರೆವಾಮನ ಮುದ್ರೆ ಶಿಲಾಪ್ರತಿಷ್ಠ ೧೨
24. ನ್ನು ಮಾಡಿ ಸ್ಥಾಪಿತಿ ಚತುಃಸ್ವೀಮಾ ಮಧ್ಯದೊಳಗೆ ಗೊನೆಗೆರೆಗ್ರಾಮ
25. ಯದಕ್ಕೆ ಸಲುವ ಉಪಗ್ರಾಮಕೆರೆ ಸಹ ಶ್ರಂಗೇರಿ ಶ್ರೀಮರದ ಶಾರದಾಂ
26. ಮ್ಮನವರ ದೀಪಾರಾದನೆ ಬಗೆಗೆ ಗೋವಿಂದ ಬಾರತಿಗಳ ಪ್ರಶಿಷ್ಯರಾದ
27. ರಾಮಚಂದ್ರಬಾರತಿಗಳ ಶಿಷ್ಯರಾದ ನರಸಿಂಹ ಬಾರತಿಗಳವರ ಶ್ರೀ
28. ಮರಕ್ಕೆ ನರಸಿಂಹರಾಯರೈಯ್ಯನವರ ಪೌತ್ರರಾದ ವಿರುಪಾಕ್ಷರಾ
29. ಯರೈಯ್ಯನವರ ಪುತ್ರರಾದ ಶ್ರೀವಿಜಯವೆಂಕಟಪತಿರಾಯರೈ
30. ಯ್ಯನವರು ಸಹಿರಂಜ್ಯೋದಕ ದಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟಿದೆ
31. ವಾದಕಾರಣ ಚತುಃಶ್ರೀಮಾ ಮಧ್ಯದೊಳಗೆ ಸಲುವಗೆದ್ದೆ ಬೆದಲು

(ಹಲಗೆಯ ಹಿಂಭಾಗ)

- 32 ತೋಟತುಡಿಕೆ ಮಾವಡೆಮರುವಡೆ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲತರು  
 33 ಪಾಪಾಣ ಅಕ್ಷಿಣ್ಯಾಗಾಮಿ ಸಿದ್ಧಸಾಧ್ಯವೆಂಬ ಅಷ್ಟಬೋಗದ  
 34 ಜನ್ವಾಂಮ್ಯಾಂಗಳುನ್ನು ಶ್ರಿಂಗೇರಿ ಶ್ರೀಮರಕ್ಕೆ ಅನುಬವಿ  
 35 ಕೊಂಡು ಬರಲುಳವರು ಯಂದ್ರು ಸುರೂಚ್ಯವೊಪ್ಪಿ ಶ್ರಿಂಗೇರಿ  
 36 ನರಸಿಂಹಾಬಾರತಿಗಳ ಶ್ರೀಮರಕ್ಕೆ ಶ್ರೀ ವಿಜಯವೆಂಕ  
 37 ಟಪತಿರಾಯರೈಯ್ಯನವರು ಬರಸಿಕೊಟ ಭೂದಾನ ಶಾಸನ  
 38 ಯೇಕ್ಕೇವಧಗಿನೀರೋಕೆ | ಸರ್ವೇಪಾಮೇವ ಬುಬುಬ | ನಬೋಜ್ಯಾ  
 39 ನರಕಾಗ್ರಾಂಹ್ಯ | ವಿಪ್ರದಂತವಸುಂಧರಾ || ಸ್ವದತ್ತಾಂಪರ  
 40 ದತ್ತಾಂ ವಾ ಯೋಹರೇತ್ತವಸುಂದರಾಂ | ಪೃಷ್ಠಿರ್ವರ್ಷಸಹ  
 41 ಸ್ರಾಣಿವಿಪ್ರಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ | ಸ್ವದತ್ತಾದ್ವಿಗುಣ  
 42 ಂಪುಂಜ್ಯಂ ಪರದತ್ತಾನಪಾಲನಂ | ಪರದತ್ತಾಪಹರೇಣ  
 43 ಸ್ವದತ್ತಂನಿಷ್ಠಲಂಬವೇತ್ | ದಾನಪಾಲನಯೋರ್ಮಥೈ | ದಾನಾ  
 44 ಥೈಯೋನುಪಾಲನಂ | ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ | ಪಾಲ  
 45 ನಾದಚ್ಚೈತಂಪದಂ || ಶ್ರೀ ವಿರೂಪಾಕ್ಷ

*Transliteration*

I. a.

- 1 svastu śrī vijayādbyudaya Śālivāhana-śakābdam  
 2 1240 sandda vartimāna Vibhava-samvatsarada Pushya bahu-  
 3 la 5 lu Makara-samkrāntti-pumnyakāladalli śrīmat para-  
 4 ma-hamssa-parivrāchakāchāryaparya pada-vākya-pra-māna-pā-  
 5 rāvāra-pārīna sarva-tantra-svatantra ashtāṅga-yōga-mīrata  
 6 Shad-Darśana-sthāpanāchārya vidyā-simhasanadīśvara Śringēri-pura-  
 7 vāsa śrī Vidyāsamkara-śrī-Sāradāmba-pāda-padma-rādaka Karnāta-  
 8 ka-simhasana-pratīṣṭapanāchārya bhūlōka-Sūrya bhūmandalā-  
 9 chārya Gōvinda-bāratigala prasishyārāda Rāma-chandra-bāratī-  
 10 gala sisishyārāda Narasimha-bāratigala Śringēri-śrī-mathakke śrīmad-rā-  
 11 jādhi-rāja rāja-paramēśvara rājamārttāmdarājakanthīra a-  
 12 pratīma-pratāpa vīra-Narapatī-Aśvapatī-Gajapatī-manōbhayam -  
 13 kka nara-lōkara-gamddā śrī Vijayanagara Karnāṭaka-simhasanādīśva-  
 14 rarāda Ātrēyagōtrada Āślāyana-sūtrada Rukohhākhādyāpaka-  
 15 rāda Narasimha-rāyaraṣṭyanavara pautrarāda Virupāksha-rāya-  
 16 raṣṭyanavara putrarāda śrī Vijaya-Venkatapatī-rāya-rai-  
 17 yyanavarū Śringēri śrī-mathake Makara-samkrāntiyu Bhānuvāra yī-  
 18 śubhāvōga śubha-karanadalli bhūdāna-sāsana barasikota krīma-  
 19 vinavandare Ūtatūru-simhasanakke paśchima-bāgūlige salu-  
 20 va Paṇamati-sthalakke sērida Vengare-grāma upa-grāma kere saha Ka-  
 21 rutanapālyakke pūrva Pāndyamangalakke paśchima Sirukkenattu-  
 22 pālyakke dakshana Kāvērige uttaradalli pūrva-paśchima-dakshinō-

23. ttara damddu kamamddalada mudre Vâmana mudre śilâpratīṣṭha 12
24. nnu mādī sthâpīsī chatuh-ssīmâ-madya-dolaga Gonegare-gâma
25. yidakke saluva upagrâma kere saha Śringêri-śrī-mathada Śâradâm-
26. mmanavara dîpârâdane bagege Gôvindda-bâratīgala praśishyarâda
27. Râmachandra-bâratīgala śishyarâda Narasimhma-bâratīgavara śrī
28. mathakke Narasimhma-râyaraiyyanavara putrarâda Virûpāksha-râ-
29. ya-raiyyanavara putrarâda śrī Vijaya Venkatapati-iâya-rai-
30. yyanavaru sahiramnyôdaka-dârâpûivakavâgī kottide-
31. vâda kârana chatuh-śīmâ-madhyadolage saluva gedde bedalu

## II. b.

32. tôta tudike mâvade maruvade nîdī nīkshêpa jala taru
33. pâshâna akshinyâgâmi sîdha sâdyavembba ashta-bôga-dê-
34. ja-svâmmnyângalumnnu Śringgêri-śrī-mathakke anubavisī-
35. konddu baralulavaru yanddu surûchya voppi Śringêri
36. Narasimhma-bâratīgala śrī-mathakke śrī Vijaya Venka-
37. ta-patirâya-raiyyanavaru barasī kota bhûdâna śâsana
38. yêkaiva bhaginī lôkê sarvêshâm êva bûbuja <sup>1</sup> na bôjyâ
39. na rakâ grâmhya <sup>1</sup> vipradamttâ vasumdharâ || sva-dattâm para-
40. dattâm vâ yô harêttu vasumdarâm <sup>1</sup> shashthir-varsha-saha-
41. srâni vishthayâm jâyatê krimih <sup>1</sup> svadattâ dvi-guna-
42. m pumnyam paradattânupâlanam <sup>1</sup> paradattâpa-harêna
43. sva-dattam nishpalam bavêt <sup>1</sup> dânapâlanayôr madhye <sup>1</sup> dâna-
44. chhrâyônupâlanam <sup>1</sup> dânat svargam avâpnôti <sup>1</sup> pâla-
45. nâd achchyutam padam || śrī Virûpāksha

## Translation

Be it well. In the auspicious year 1240 of the Śâlivâhana era, during the holy occasion of the Makara-sankrântī, on the 5th lunar day of the dark half of Pushya in the year Vibhava —

The illustrious king of kings, supreme lord over kings, a sun among kings, a lion among kings, possessor of unrivalled valour among kings, terrifier of the minds of Narapati, Âśvapati and Gajapati, champion over the world of men (nara-lôkara-ganda), occupier of the Karnâta throne of Vijayanagara, Vijaya Venkatapatirâyaraia, son of Virûpâksharâyaraia, grandson of Narasimharâyaraia of the Âtrêya-gôtra, Âśvalâyana-sûtra, and Rak-sâkhâ granted on Sunday, the day of Makara-Sankrântī and auspicious yôga and karana, a *bhû-dâna-śâsana* (charter of the gift of land) to the holy matt of Śringêri belonging to Narasimhabhârati, disciple of Râmachandra-bhârati, disciple's disciple of Gôvindabhârati, chief of paramahansa-parivrâjakas, adept in *pada*, *vâkyâ* and *pramâna*, proficient in all the *tantras* (sarva-tantra-svatantra), engaged in the eight-fold *yôga*, establisher of the six

*darśanas*, lord of the throne of learning, resident of Śringêri-pura, worshipper of the lotus feet of Vidyâśankara and Śâradâmbâ, establisher of the throne of Karnâṭaka, a sun to this universe, preceptor of the whole earth —

In order to provide for the expenses of illumination before the goddess Śâradâmbâ in the Śringêri Matt, we, Vijayavenkatapati-râyaraiya, son of Virûpâksharâyaraiya and grandson of Narasimharâyaraiya have granted to the holy Matt of Narasimhabharâti, disciple of Râmachandrabhârati and disciple's disciple of Gôvindabhârati, with pouring of water on gold, the village named Vengare situated in Paramati-sthala belonging to the western gate of the Ūtatûr throne as also the village Gonegere inclusive of hamlets and tanks situated to the east of Karutana-pâlya, west of Pândyamangala, south of Sirukkenattupâlya and north of the Kâvêri, the four boundaries in the east, west, south and north being marked by 12 stones bearing the figure of Vâmana with his staff and waterpot. Therefore the Śringêri Matt may enjoy all the lands, wet and dry, gardens, fruit plantations (tudike), *mâvade* and *maruvade*<sup>1</sup> situated within its four boundaries and also the eight-fold powers and rights of possession namely treasure on the surface or buried, water springs, trees, stone, imperishables, future rights, rights that are ready and that are possible. Śrî Vijaya-Venkatapati-râvaraiya has approved of the above of his own free will and caused this *dâna-śâsana* (charter of gift) to be written

**LL. 38-45** —(Imprecatory verses).

Śrî Virûpâksha

#### Note

This copper plate record is peculiar in many respects —(1) In the first place it is, dated Ś 1240 Vibhava. But the cyclic year Vibhava does not correspond to the śaka year. Moreover, the Vidyâśankara temple referred to in line 7 had not been founded by that time nor had the Śringêri Matt come to prominence, if it existed at all, so early. The Vijayanagar kingdom too had not yet risen. (2) In the second place, the reigning king is said to be Vijaya Venkatapati Râya, son of Virûpâksha and grandson of Narasimha of Âtrêya-gôtra, ruler of Vijayanagar. No king with that pedigree has been known to history. (3) The donee is said to be Narasimhabhârati, pontiff at Śringêri, disciple of Râmachandrabhârati, who is said to be a disciple of Gôvindabhârati. No guru of the name of Gôvinda has been met with in the Śringêri succession list unless it be the preceptor of Śankarâchârya in the 9th century A D. So no disciple of Gôvinda named Râmachandra can be traced among the gurus of Śringêri.

The grant, however, resembles in many particulars E C. 10, Mulbâgal 1 which registers the grant of the same village Vengere by the same king to another matha

<sup>1</sup> The meaning of the words *mâvade* and *maruvade* is not clear

(M A R 1916, P. 63 see also M A R 1909, para 94). The village granted Vengere is the same, its boundaries are the same, the donor is the same, his titles are the same. The donee is however the matha of the Mâdhva sect of Brahmans known as the Śrīpâdarâyara matha at Mulabâgī. The śaka year is there given as 1499 (?) Īśvara and full details of the date tithi, vâra, nakshatra, yôga and karana are given.

Evidently the grant is a spurious one. It records the gift of the village Vengere situated in Paramatī-sthala belonging to the western gate of the Ūtatur throne, etc. as also the village Gonagere, situated to the east of Karutana-pâlya and west of Pândya-mangala. The exact locality of these villages is not known.

The grant ends with the usual imprecatory stanzas and the signature, Śrī Virûpâksha. The record abounds in orthographical errors.

## 33

Copy of a copper plate grant of the reign of the Vijayanagar king Hanhara II dated Ś 1302 found in a kadita in the Śringêri Matt.

Kannada characters and Sanskrit language

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿಯ ಒಂದು ಕಡಿತದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನದ ನಕಲು.

(7 ಹಲಗೆಗಳು ಎಂದು ಬರೆದಿದೆ )

1. ಶ್ರೀಗಣಾಧಿಪತಯೇ ನಮಃ | ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾ
- 2 ಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭ
- 3 ವೇ | ಜಯತ್ಯನಾದಿ ನಿಧನಃ ಶ್ರೀಮಾನ್ ಸ್ವಚ್ಛಂದಸೂಕರಃ ಯ
- 4 ಸ್ಯದಂಷ್ಟ್ವಾಮೃಣಾಳೇನ ದಧ್ರೇಭೂತಳ ಪಂಕಜಂ | ವಿದ್ಯಾತಿರ್ಥ
5. ಯತೀಂದ್ರೋಯಮತಿ ಶೇತೇದಿವಾಕರಂ | ತಮೋಹರತಿಯತ್ಪುಂಸಾ
6. ಮಂತರ್ಬಹಿರಹರ್ಷಿತಂ | ವಾಚಾಳಂಕುರುತೇಮೂಕಂ ಮೂಕಂ
7. ವಾಚಾಳಪುಂಗವಂ | ವಿದ್ಯಾರಣ್ಯ ಗುರೋಶ್ಚಿತ್ರಂ ಚರಿತ್ರಂ ಚತು
- 8 ಗಾನನಾತ್ | ಭಾಟ್ಟಂಸಂಘಟ್ಟಯಂತಂ ಕಟುರಟನಪಟುಂ
- 9 ತಾರ್ಕಿಕಂ ಮೂರ್ಛಯಂತಂ ಭೌದ್ಧಾನುದ್ಧಾರಯಂತಂ ಕ್ಷ
- 10 ಪಣಕಫಣಿಂ ತೂರ್ಣಮಾಚೂರ್ಣಯಂತಂ ಉದ್ವಂದಂ
- 11 ಖಂಡಯಂತಂ ಸಮಿತಿ ಗುರುಮತಂ ತತ್ಪ ಮದ್ವೈತಯಂ
12. ತಂ ಚಾರ್ವಾಕಂ ಖರ್ವಯಂತಂ ಭಜತಯತಿಪತಿಂ ಭಾ
- 13 ರತಿ ತೀರ್ಥಸಂಜ್ಞಂ | ಭೂತಾಯೇ ಭೂಮಿಪಾಲಾ ರವಿಶಶಿ ಕು
14. ಲಜಾ ಭಾವಿನೋಭಾವಯಂತಃ ಸರ್ವೈಸ್ತ್ವೈಃ ಪ್ರಾರ್ಥನೀಯ
- 15 ಪ್ರವರಗುಣಗಣಃ ಸತ್ಯಸಂಧೋವದಾನ್ಯಃ ಬ್ರಹ್ಮಣ್ಯೋರಾಜ
16. ರಾಜೋ ವಿಮತನ್ಯಪತಮಸ್ತೋಮ ವಿಧ್ವಂಸಸೂರ್ಯಃ ಸದ್ವಮೋ
- 17 ನೈಷ ಗೋಪಾ ಜಯತಿಪದಜುಷಾಂ ಶ್ರೀನಿಧಿಬುಕ್ಕ ಭೂಪಃ | ನೈ
- 18 ತ್ಯದ್ಧಿಗ್ಗಜ ಕರ್ಣತಾಳಮರುತಾಯಸ್ಯ ಪ್ರತಾಪಾನಲಃ ಪ್ರಮ್ಲಾನೀ
- 19 ಕುರುತೇ ವಿರೋಧಿವನಿತಾಲಂಕಾರ ಪತ್ರಾಂಕುರಾನ್ | ಧೀರೋಯಂ ಕ
20. ಲಿಕಾಲದುರ್ವಿಲಸಿತ ಪ್ರಸ್ತಾವನವರ್ವಂಕಷಃ ಪುಣ್ಯಶ್ಲೋಕ ಶಿರೋ
21. ಮಣಿಹರಿಹರೋ ರಾಜಾಸಹಸ್ರಂಸುಖೀ | ವಿಜಿತರಾತಿವ್ರಾತೋ

22. ವೀರಶ್ರೀ ಹಂಕರಕ್ಷಮಾಧೀಶಃ | ಧರ್ಮಬ್ರಹ್ಮಾಧ್ಯನ್ಯಃ ಕಲಿಂ ಸ್ವಚ  
 23. ರಿತೇನ ಕೃತಯುಗಂಕುರುತೇ | ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಧ್ಯದಯ  
 24. ಶಾಲಿವಾಹನಶಕ ವರ್ಷಗಳು ಸಾವಿರದ ಮುನ್ನೂರ ಯರ  
 25. ಡು ೧೩೦೨ ಅನಂತರದರಲುದ್ರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ  
 26. ಶು ೧ ಸೋಮವಾರದಲ್ಲು ಸ್ವಸ್ತಿಶ್ರೀಮತು ರಾಜಾಧಿರಾಜ ರಾಜ  
 27. ಪರಮೇಶ್ವರ ಶ್ರೀವೀರ ಹರಿಹರ ಮಹಾರಾಯರು ಶೃಂಗೇರಿಯ  
 28. ಲ್ಲಿ ನಡಲುತ್ತಂಜದ್ವ ತಂಮಧರ್ಮ ಆಚಂದ್ರಾರ್ಕಸ್ಥಿರವಾ  
 29. ಗಿನಡಲುತ್ತಂಜರಬೇಕೆಂದು ಸಮರ್ಪಿಸಿಕೊಟ್ಟ ತಾಮ್ರಶಾ  
 30. ಸನ ಕ್ರಮವೆಂತೆಂದರೆ | ಹಿರಿಯಹರಿಯುಳ್ಳೊಡೆಯರು  
 31. ಹೊಯಿಸಣದೇಶದಲ್ಲ ಪುಧ್ವೀರಾಜ್ಯವ ಮಾಡುತ್ತಂಯಿರಲು  
 32. ಪಾರ್ಥಿವ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಬ ೧ ಊ ಗುರುವಾರದಲ್ಲು ಆ ಹರಿಯ  
 33. ಪ್ಪವಡೆಯರ ತಮ್ಮಂದರು ಮಾರಪ್ಪ ವಡೆಯರು ಅಳಿಯ  
 34. ಬಿಲ್ಲಪ್ಪಡಣಾಯಕರು ಶೃಂಗೇರಿಗೆ ಶ್ರೀ ವಿದ್ಯಾತೀರ್ಥ ಶ್ರೀಪಾದಂ  
 35. ಗಳ ನಮಸ್ಕಾರಕೆ ಬಂದು ಶ್ರೀ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳ ಸಂನಿ  
 36. ಧಿಯಲ್ಲ ಯದ್ವ ಯತಿಗಳು ಶ್ರೋತ್ರಗಳು ಶಿಷ್ಯೋಷೆಯ ಮಾಡಿ  
 37. ಕೊಂಡು ಯಹಬ್ರಾಹ್ಮರುಗಳು ಅವರುಗಳ ಕುಟುಂಬಂ  
 38. ಗಳು ಎಲ್ಲರ ನಿರ್ವಾಹ ನಿಮಿತ್ತವಾಗಿ ಆ ಹರಿಯಪ್ಪ ವ  
 39. ಡೆಯರ ನಿರೂಪದಿಂದ ಸಾತಳಿಗೆನಾಡ ಮೇಲುಭಾಗಿಯೊಳಗ  
 40. ಣ ಕೆಲನಾಡಿಂಗೆ ಉಳ್ಳ ಮೊದಲಕುಳಗ ೧೫೦ ನು ಕಡಿದು ಆ ಕೆ  
 41. ಲನಾಡನು ಸಮರ್ಪಿಸ್ತರು ಅದಕೆಬಳಿಸಹಿತವರಹ  
 42. ಗ ೫೦೨ ಪ ೫ ಮತ್ತೆ ಬುಕ್ಕರಾಯರು ಮನ್ಮಥ ಸಂವತ್ಸರದ ಫಾಲ್ಗು  
 43. ಣ ಶು ೧ ಊ ಮಂಗಳವಾರದಲ್ಲು ಶೃಂಗೇರಿಗೆ ಹಿರಿಯ  
 44. ಶ್ರೀಪಾದಂಗಳ ನಮಸ್ಕಾರಕೆ ಬಂದಾಗ ಸಾತಳಿಗೆ ನಾಡ ಮೇಲು  
 45. ಭಾಗಿಯೊಳಗಣ ಕೆಲವಳ್ಳಿ ಭಾಗಿಯನು ಕಿಕ್ಕುಂದದ ನಾ  
 46. ಡ ಹರವರಿಗಳವಳಗೆ ಗಿಣಕಲ್ಲು ಬೋಳೂರು ಮಂಡ  
 47. ನಾಡು ಅರಿಸಿನವಳ್ಳಿ ಚಿಕ್ಕಕೊಡನಾಡ ವಳಗಣ ನಾರವೆ ಅಂತು  
 48. ಹರವರಿಗಳು ೫ ನು ಕುಳವಕಡಿದು ಸಮರ್ಪಿಸಿದೆಲು ಇದರ ವಳಗೆಕೆಲ  
 49. ವಳ್ಳಿಸ್ತಳದ ಮೊದಲು ಕುಳಗ ೭೫ ಅದಕ್ಕೆ ಬಳಿಸ ೧೨ ವರಹಾಗ ೨೪೦  
 50. ಹರವರಿಗಳವಳಗೆ ಹಣವಿಗೆ ವಂದುಸಲಗೆ ಭತ್ತದ ಅಘದಲು ಗಿಣ  
 51. ಕಲ್ಲುತೆರುವದು ಭತ್ತದಿಂದ ತೆರುವದು ಗ ೪೪ ಮೇಲುಹೊಂನುಗ ೪  
 52. ಉಭಯಂಗ ೪೮ ಬೋಳೂರು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೧೧ ಮೇಲುಹೊಂನು  
 53. ಗ ೨ ಉಭಯಂಗ ೧೩ ಮಂಡರಾಡು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೪೪ ಮೇಲು  
 54. ಹೊಂನುಗ ೪ ಉಭಯಂಗ ೪೮ ಅರಿಸಿನವಳ್ಳಿ ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೫ ಮೇಲು  
 55. ಹೊಂನುಗ ೧ ಉಭಯಂಗ ೭ ನಾರವೆತೆರುವದು ಭತ್ತದಿಂದ ಗ ೫೭ ಪ ೫ ಮೇ  
 56. ಹೊಂನುಗ ೧೪ ಉಭಯಂಗ ೭೦ ಪ ೫ ಅಂತು ಐದು ಹರವರಿಗಳು ಕೂಡಿ  
 57. ಗ ೧೮೫ ಪ ೫ ಅಂತು ಕೆಲವಳ್ಳಿಯ ಸ್ಥಳದಲ್ಲಿಯುಂಹರವರಿಗಳಲ್ಲಿಯುಂ  
 58. ಕೂಡಿ ಬುಕ್ಕರಾಯರು ಆಗ ಸಮರ್ಪಿಸಿದು ಗ ೪೨೫ ಪ ೫ ಕೆಲನಾಡು ಕೂ  
 59. ಡಿ ವರಹಾಗ ೯೨೮ ಯದರವಳಗೆ ಶ್ರೀ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ಶ್ರೀ ವಿ  
 60. ದ್ಯಾಶಂಕರದೇವರ ಪ್ರತಿಷ್ಠಾಕಾಲದಲ್ಲ ಗ ೭೦೦ ವರಹಾಂನು ಪ್ರತಿಉತ್ತಿ ೧  
 61. ಕಂವರಹಾಗ ೫ ಮರಿಯಾದೆಯಲ್ಲ ನೂರಯಿಪ್ಪತ್ತು ಉತ್ತಿಯನು ಮಾಡ

- 62 ಡಿ ಬ್ರಾಹ್ಮರಿಗೆ ವಿನಿಯೋಗಿಸ್ತರು ಮಿಕ್ಕದು ಗೆ ೩೨೮ ನು ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ದೇ  
 63. ವರು ಮೇಲಾದ ಯಲ್ಲಾ ದೇವರುಗಳ ಶ್ರೀಕಾರ್ಯ ನಿಮಿತ್ತವಾಗಿಯೂ ತಂ  
 64 ಮ ಶಿಷ್ಯರಾಗಿ ಇದ್ದ ಯತಿಗಳು ಶ್ಲೋತ್ರಗಳು ಶಿಶ್ರುಷಕರಾಗಿದ್ದ ಬ್ರಾಂ  
 65. ಹ್ಮರುಗಳು ಅವರ ಕುಟುಂಬಗಳು ಯಿವರೆಲ್ಲರ ನಿರ್ವಾಹಾರ್ಥವಾಗಿ  
 66. ಯುಂ ವಿನಿಯೋಗಿಸ್ತರು ಮತ್ತೆ ಬುಕ್ಕರಾಯರು ಹಿರಿಯ ಶ್ರೀಪಾದಂಗಳ ನಿ  
 67. ರೂಪವನೂ ತಂಮ ದಿನ್ನವತ್ತಳೆಯನೂ ವಾರಾಣಸಿಗೆ ಕಳುಹಿ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ  
 68. ಶ್ರೀಪಾದಂಗಳನು ವಿರೂಪಾಕ್ಷಕೆ ಬಿಜಯಮಾಡಿಸಿದ ಕೆಲವುದಿನದಿಂದಂ  
 69 ಮೇಲೆ ಶೃಂಗೇರಿಗೆ ಬಿಜಯಮಾಡಿಸಿದಂತೆ ಆ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂಗಳ ಸಂ  
 70 ನಿಧಿಯಲ್ಲಿ ಯಿದ್ದ ಯತಿಗಳು ಶ್ಲೋತ್ರಗಳು ಶುಶ್ರೂಷೆಯ ಮಾಡುವ ಬ್ರಾಂ  
 71. ಹ್ಮರುಗಳು ಅವರ ಕುಟುಂಬಗಳು ಯೆಲ್ಲರ ನಿರ್ವಾಹಾರ್ಥವಾಗಿ ಬುಕ್ಕ  
 72. ರಾಯರು ಸಂಕಲ್ಪಿಸಿ ಮಾದರಸರಿಗೆ ನಿರೂಪವಕೊಟ್ಟು ಕಳುಹಿ ಕಿಕ್ಕುಂ  
 73. ದದ ನಾಡೊಳಗಣ ಮನಿ(ದ?)ಕೆಯ ಗೌಡನು ಅವಕೆಉಳ್ಳ ಕುಳವನು ಕಡಿ  
 74 ಸಿ ನಮರ್ಪಣೆಯ ಮಾಡಿದರು ಆ ಗೌಡತೆರುವ ವರಹ ಗೆ ೨೯೪ ಪ ೪ ಣ  
 75. ದವಳಗೆ ಗೌಡುಂಬಳಿ ಗೆ ೩೦ ಪ್ರದತ್ತಮಾಗಲು ಗೆ ೪೨ ಉಭಯಂ ೭೨ ನುಳಿಯೆ  
 76. ಶುಭಗ ೨೨೨ ಪ ೪ ಣ ಮತ್ತೆ ತಾವು ತಂಮ ಕುಮಾರ ಚಿಕ್ಕ ಬುಕ್ಕರಾಯಂ  
 77. ಗೆ ಅರಗದ ರಾಜ್ಯವ ಕೊಟ್ಟಂತೆ ಆತನೂ ತಂನ ಶಿಶ್ರುಷೆಯಂ ನಡಲು  
 78. ತ್ತಂಯರದೇಕೆಂದು ಕಿಕ್ಕುಂದದ ನಾಡೊಳಗಣ ಹುಲುಗಾರನು ಆ ನಾಡ  
 79 ಹರವರಿಗಳ ಗೆ ೩೦ ವಳಗೆ ಮೊರಟೆ ಸುಂಕದಲ್ಲಿ ಕೆನಲೂರು ಜಗದಾಳು ಹರವೂರು  
 80 ಹಿರಿಯಕೊಡನಾಡವಳಗಣ ಹೊರವಂಟೂರು ಹರವರಿ ಅಂತುಹರವರಿ  
 81 ಗಳು ೭ ನು ಅದಕ್ಕೆಉಳ್ಳಕುಳವನು ಕಡಿದು ಸಮರ್ಪಿಸಿದನು |  
 82 ಯಿದರೊಳಗೆ ಹುಲುಗಾರು ತೆರುವದು ವರಹಗ ೧೭೮ ಪಣ ೩||  
 83. ರೊಳಗೆ ಗೌಡುಂಬಳಿ | ಉಡುಗೊರೆ | ತತ್ಸಂವತ್ಸರದಲ್ಲು ಬಿ  
 84 ಟದುಕೂಡಿ ಗೆ ೨೨ ಪ ೩|| ನುಳಿಯೆ ಶುದ್ಧವರಹಗೆ ೧೪೦  
 85. ಹರವರಿಗಳವಳಗೆ ಮೊರಟ ತೆರುವದು ಭತ್ತದಿಂದ ಗೆ ೧೨ ಪ ೫ ಮೇಲು ಹೊಂ  
 86. ನು ೨ ಉಭಯಂಗ ೧೪ ಪಣ ೫ ಸುಂಕದಲ್ಲಿ ಕೆನಲೂರು ಯರಡುಕೂಡಿ ತೆ  
 87 ರುವದು ಭತ್ತದಿಂದ ಗೆ ೭ ಮೇಲುಹೊಂನು ೨ ಉಭಯಂಗ ೯ ಜಗದಾ  
 88. ಳು ತೆರುವದು ಭತ್ತದಿಂದ ಗೆ ೮ ಮೇಲುಹೊಂನು ಗೆ ೧ ಉಭಯಂಗ ೯  
 89 ಹರೂರು ತೆರುವದು ಭತ್ತದಿಂದ ಗೆ ೧೦ ಮೇಲುಹೊಂನು ಗೆ ೨ ಉಭ  
 90 ಯಂಗ ೧೨ ಹೊರವಂಟೂರು ತೆರುವದು ಭತ್ತದಿಂದ ಗೆ ೧೫ ಮೇಲು  
 91 ಹೊಂನು ಗೆ ೩ ಉಭಯಂಗ ೧೮ ಅಂತುಹರವರಿಗಳು ಕೂಡಿ  
 92. ಗೆ ೭೨ ಪ ೫ ಹುಲುಗಾರುಕೂಡಿ ಗೆ ೨೦೨ ಪ ೫ ಮಸಿಕೆಯ ಗೌ  
 93. ದು ಕೂಡಿ ಗೆ ೪೨೪ ಪ ೯|| ಯಿವಷ್ಟನು ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾ  
 94 ದಂಗಳಿಗೆ ನಾವು ಸಮರ್ಪಿಸಿದ ಮರಿಯಾದೆಯಲ್ಲಿಯೇ ಅವ  
 95 ರು ತಾವು ತಂಮ ಸಂನಿಧಿಯಲ್ಲಿ ಯಹ ಯತಿಗಳು ಶ್ಲೋತ್ರಿ  
 96 ಯರುಗಳು ಶಿಶ್ರುಷೆಯ ಮಾಡಿಕೊಂಡಿಹ ಬ್ರಾಂಹ್ಮರುಗಳು ಅವ  
 97. ರುಗಳ ಕುಟುಂಬಗಳು ಯೆಲ್ಲರ ನಿರ್ವಾಹಕ್ಕೋಸ್ಕರ ವಿನಿಯೋ  
 98. ಗಿಸ್ತರು ಯಿಂತು ಹಿರಿಯ ಹರಿಯಪ್ಪೊಡೆಯರು ಬು  
 99. ಕ್ಕಂಣ ವಡೆಯರು ನಮ್ಮ ಕುಮಾರ ಚಿಕ್ಕರಾಯನು ಶೃಂಗೇ  
 100 ರಿಯ ಮರಕೆ ಸಮರ್ಪಿಸ್ತ ಯೀ ಸ್ಥಳಂಗಳೆಲ್ಲವನು ಆ  
 101. ವಕ್ಕವಕ್ಕೆ ಉಳ್ಳಕುಳಂಗಳನು ಕಡಿದು ಯೀಸ್ಥಳಂ



102. ಗಳ ಚತುಃಸೀಮೆಯೊಳಗುಳ್ಳ ಜಲಪಾಪಾಣ ನಿಧಿನಿಕ್ಷೇಪ  
 103. ಮೊದರಾದ ಅಷ್ಟಭೋಗತೇಜಃ ಸ್ವಾಮ್ಯಂಗಳು ಆ ಮರ ಶಿಶ್ನು  
 104. ಪೆಗೆ ಸಲುವಹಾಗೆ ಕೊಟ್ಟಿದ್ದರಾಗಿ ಯೀ ತಂಮಧರ್ಮ ಆ  
 105. ಚಂದ್ರಾರ್ಕಸ್ಥಿರವಾಗಿ ನಡಲುತ್ತಂಯಿರಬೇಕೆಂಬದಕ್ಕೆ ಶ್ರೀಮ  
 106. ತ್ವರಮಹಂಸಪರಿವ್ರಾಜಕಾಚಾರ್ಯರು ಶ್ರೀವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂ  
 107. ಗಳ ಶ್ರೀಚರಣ ಸಂನಿಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪ  
 108. ರಮೇಶ್ವರ ವೀರಶ್ರೀಹರಿಹರ ಮಹಾರಾಯರುಗಳು ಸಮರ್ಪಿ  
 109. ಸಿದ ತಾಂಮೃಶಾಸನ || ಆಭಾರತೀ ಶ್ರೀತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ವಿನಿಯೋಗ  
 110. ವ ಮಾಡಿದ ಆರುನೂರು ಹೊನ್ನಿನ ಸ್ಥಳದ ನೂರಯಿಪ್ಪತ್ತು ಉತ್ತಿಗಳ  
 111. ಬ್ರಾಂಹ್ಮರ ಗೋತ್ರನಾಮಗಳ ವಿವರಗಳ ಬರದು ಚಿದ್ರವಳ್ಳಿಭಾಗತೆ  
 112. ರುವದು ಅನಾಡಕುಳ ಗ ೭೫ ಕಂಪ್ರತಿ ಕುಳಗೆ ೧ ಕಂಗೆ ೩ ಪ ೭|| =  
 113. ಲೆಬ್ಬದಲು ಗ ೨೮೨ ರೊಳಗೆ ಆಚಿದ್ರವಳ್ಳಿಯ ಸೋಮೇಶ್ವರ ದೇವರ ನಂದಾ  
 114. ದೀವಿಗೆಗೆ ಗ ೬ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ಪಂಡರಿ ದೇವಗಳಿಗೆ ಕೊಡಿಸಿ  
 115. ದು ಗ ೬ ಆ ನಾಡವರ ಉಂಬಳಿ ಗ ೩೦ ಅಂತು ಗ ೪೨ ನುಳಿಯೆಶುಧ  
 116. ಗ ೨೪೦ ಕಂ ಉತ್ತಿ ೪೮ ಕೆಲನಾಡವಳಗಣ ಹೆಡಲಿಭಾಗಿಯ ಕುಳ  
 117. ಗ ೭೫ ಕಂಪ್ರತಿ ಕುಳ ಗ ೧ ಕಂ ವರಹಾಗಳ ಲೆಬ್ಬದಲು ಗ ೩೦೦ ರೊ  
 118. ಳಗೆ ಸಿಂಹ್ಯಗಿರಿಯ ಚತುರ್ಮೂರ್ತಿವಿದ್ಯೇಶ್ವರ ದೇವರಿಗೆ ಗ ೧೫ ಪಾಂಡ  
 119. ವರಿಗೆ ಗ ೩೦ ಪ ೪ ಅನಾಡವರ ಉಂಬಳಿಗೆ ೫೦ ಅಂತು ಗ ೯೫ ಪ ೪ ನು  
 120. ಳಿಯೆ ಶುಧ ಗ ೨೦೪ ಪ ೬ ಕಂ ಪಣ ನಾಲ್ಕು ಕೊರತೆಯಾಗಿ ಉತ್ತಿಗಳು ೪೧  
 121. ಚಿಕ ಕೊಡನಾಡವಳಗಣ ನಾರವೆಹರವರಿತೆರುವ ಗ ೭೩ ರೊಳಗೆ  
 122. ಶ್ರೀಪಾದಂಗಳು ಆಊರವರಿಗೆ ಬಿಟದು ಗ ೨ ಪ ೫ ನುಳಿಯೆಶುಧ ಗ ೭೦  
 123. ಪ ೫ ಕಂಉತ್ತಿ ೧೪ ಮೇಲುಪಣ ೫ ನು ಹೆಡಲಿಭಾಗಿಯ ಉತ್ತಿವಂತರಿಗೆ ಸಲುವ ಯೀ  
 124. ಕಿಕುಂದದ ನಾಡ ಹರವರಿಗಳ ವಳಗಣ ಮಂಡನಾಡು ತೆರುವದು ಗ ೪೮ ಕಂ  
 125. ಶ್ರೀಪಾದಂಗಳು ಆಊರವರಿಗೆ ಬಿಟದು ಗ ೩ ನುಳಿಯೆಶುಧ ಗ ೪೫ ಕಂಉತ್ತಿ  
 126. ತ್ತಿ ಆಕಿಕುಂದದ ನಾಡವಳಗಣ ಬೋಳೂರಹರವರಿ ತೆರುವದು ಗ ೧೩ ರ  
 127. ವೊಳಗೆ ಬಿಟದು ಪ ೫ ನುಳಿಯೆ ಶುಧ ಗ ೧೨ ಪ ೫ ಕಂಉತ್ತಿ ೨|| ಅನಾಡ  
 128. ವಳಗಣ ಅರಿಸಿನವಳ್ಳಿಯ ಹರವರಿತೆರುವದು ಗ ೬ ರೊಳಗೆ ಶ್ರೀಪಾದಂಗಳು  
 129. ಸೂರಪ್ಪಂಗಳಿಗೆ ಬಿಟದು ಗ ೧ ನುಳಿಯೆಶುಧ ಗ ೫ ಕಂ ಉತ್ತಿ ೧ ಆಕೆಲನಾಡ  
 130. ವೊಳಗಣ ಹೊನ್ನಳಿಭಾಗಿಯ ಕುಳಗೆ ೭೫ ಕಂಪ್ರತಿ ಕುಳ ೧ ಕಂಗಳ ಪ ೧|| ತಾ  
 131. ರ ೧|| ಲೆಬ್ಬದಲು ಕುಳಗೆ ೭೫ ಕಂವರಹಾಗ ೩೧೩ ಪ ೫ ರೊಳಗೆ ಅನಾಡವ  
 132. ರಉಂಬಳಿ ಗ ೬೧ ನುಳಿಯೆ ಶುಧ ಗ ೨೫೨ ಪ ೫ ರೊಳಗೆ ೧೨೦ ಉತ್ತಿಗಳ  
 133. ಕೊರತೆಗೆ ಉತ್ತಿಗಳು ೪|| ಗ ೨೨ ಪ ೫ ಅಂತು ಗ ೬೦೦ ಕಂಉತ್ತಿ ೧೨೦ ನು  
 134. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರದೇವರ ಪ್ರತಿಷ್ಠಾಕಾಲದಲು ಶ್ರೀಪಾದಂಗಳು ಅಗ್ರಹಾರವಾಗಿ  
 135. ಮಾಡಿದ್ದರಾಗಿ ಬ್ರಾಂಹ್ಮರುಗಳಿಗೆ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾ ಯಿಯಾಗಿ ನಡದುಬಹು  
 136. ದು ಆ ಮಹಾಜನಂಗಳಿಗೆ ಈ ಶಾಸನವ ಬರದಾಗ ವಿಭಾಗವಮಾಡಿಕೊಟ್ಟ ತಂ  
 137. ಮ ತಂಮ ಹಳ್ಳಿಗಳ ವಳಗಣ ನಪ್ಪತುಪ್ಪಿಯೇನು ಉಂಟಾದದಂ ಅನುಭೋಗ ಪ್ರಮಾ  
 138. ಣದಲ್ಲ ತಾವೇ ಅನುಭವಿಸುವರು ಪ್ರಥಮಾದಾಯ ಗ ೯೨೮ ರೊಳಗೆ ಉತ್ತಿಗ  
 139. ಳಿಗೆ ಗ ೬೦೦ ನುಳಿಯೆ ಮಿಕ್ಕ ಗ ೩೨೮ ಕಂಬಿಟದು ಗಿಣಿಕಲ್ಲಿಗೆ ಗ ೪ ಮಂ  
 140. ಡನಾಡಿಂಗೆ ಗ ೩ ಅರಿಸಿನವಳ್ಳಿಗೆ ಗ ೧ ಬೋಳೂರಿಗೆ ಪ ೫ ಅಂತು ಬಿಟದು  
 141. ಗ ೮ ಪ ೫ ನುಳಿಯೆ ಶುಧ ಗ ೩೧೯ ಪ ೫ ಕಂ ವಿನಿಯೋಗದ ವಿವರ |

142. ಸಿಂಹೈಗಿರಿದೇವರಿಗೆ ಗಂಜ ಪಾಂಡವರಿಗೆ ಗಂಜ ಪಂಪ ಅಂತು ಗಂಜ ಪಂಪ ನು  
 143. ಳಿಯೆ ಶುಭ ಗಂಜ ಪಂಪ ಕಂಠ್ಯಳ ವಿವರ ಹೊನ್ನವಳಿಯಧಾಗಿಯಲ್ಲ ಉತ್ತಿಗಳಿ  
 144. ಗೆ ಕೊಟ್ಟುಮಿಕ್ಕ ಗಂಜ ರೋಳಗೆ ಶಂಕರಪುರದ ದೇವರ ಉಪಹಾರ ಕಂಯ್ಯ ಉಪ  
 145. ಹಾರವ ಮಾಡುವವರಿಗೆ ಗಂಜ ನುಳಿಯೆ ಶುಭ ಗಂಜ ಗಿಣ ಕಲ್ಲ ಗದೆಗೆಳಳ  
 146. ಉಭಯಂಗಂ ೨೬ ಪಂಪ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ದೇವರು ಮೇಲಾಡದೇವಸ್ಥಾನಗಳಿಗೆ ಯ  
 147. ತಿಗಳ ಭಿಕ್ಷೆ ಮರದ ಪ್ರಯಕ್ಕೆಯುಂ ಶಿಶ್ನುಪಕರಿಗೆಯುಂ ಶ್ರೀಪಾಡಂಗಳು ವಿ  
 148. ಯೋಗಿಸ್ತರಾಗಿ ಆ ಮರಿಯಾದಿಯಲ್ಲಯೇ ಎಂದೆಂದಿಗಂ ನಡ  
 149. ವಹಾಂಗೆ ಸಮರ್ಪಿಸಿ ಕೊಟ್ಟ ತಾಮ್ರಶಾಸನ

ಶ್ರೀ ವಿರೂಪಾಕ್ಷ

*Transliteration*

1. śrī Ganādhīpatayē namah nāmas tunga śiraś-chumbi-chandra-chā-
2. mara-chāravē trailōkya nagarārambha-mūlastambhāya Śambha-
3. vē | jayaty anādinidhanah śrīmān svachchanda-Sūkarah ya-
4. sya damshtṛā-mrinalēna dadhiē bhūtalapankajam | Vidyātīrtha-
5. yatīndrō'yam atīśētē divākaram | tamō haratī yat pumsā-
6. m amtar bahir aharnīsam | vāchālam kurute mūkam mūkam
7. vāchālapungavam | Vidyāraṇyagurōś chitram charitram Chatu-
8. rānanāt | Bhāttam samghattayantam katuratana-patum
9. Tārkikam mūrchhayantam Bauddhān uddhārayantam Ksha-
10. panaka-phanitīm tūrnām āchūrnayantam uddamdam
11. khamdayantam samitī Gurumatam tatvam Advaitayan-
12. tam Chārvākam kharvayantam bhajata yatīpatīm Bhā-
13. ratī-tīrtha-samjñam | bhūtā yē bhūmipālā Ravi-Śaśī-ku-
14. lajā bhāvinō bhāvayantah sarvas taih prārthanīya-
15. pravara-gunaganah satyasandhō vadānyah bramhanyō rāja-
16. rājō vimata-nripa-tamas-tōma-vidhvamsa-Śūryah saddharmō-
17. nmēshagōptā jayatī padajushām śrīnidhir Bukka-bhūpah | nri-
18. tyad-diggaja-karna-tāla-marutā yasya pratāpānalah pramlānī-
19. kurutē virōdhi-vanitālamkāra-patrāmkurān | dhīrō'yam Ka-
20. likāla-durvilasita-prastāva-sarvamakashah punyaślōkaśirō-
21. manir Hariharō rājā sahasram sukhī | vijitārātī-vrātō
22. vīra-śrī Harihara-kshamādhīśah | dharma-bramhādhvanyah

Kalim svacha-

23. ritēna Kritayugam kurutē | svastī śrī jayābhyudaya-
24. Śālivāhana śakavarshagalu sāvīrada-munnūra-yara-
25. du (1302) anamtarada Raudri-samvatsarada Mārgaśira
26. śu 1 Sōmavāradallu svastī śrīmatu rājādhīrāja rāja-
27. paramēśvara śrī vīra Harihara-mahāāyaru Śringēriya-
28. lli nadauttam idda tamma dharma āchandrārka sthīra ā [gi]
29. nadauttam irabēkendu samarpisī kotta tāmraśā-

30. sana-kramaventendare ' Hiriya Hariyappodeyaru
31. Hoyisana-dêšadalli pruthvîrâjyava mâduttam yiralu
32. Pârthiva-samvatsarada Phâlguna ba 1 û Guruvâradallu â Hariya-
33. ppa-vadeyara tammamdaru Mârappa-vadeyaru aliya
34. Billappa Danâyakaru Sringêrige śrî Vidyâtîrtha-śrî-pâdam-
35. gala namaskârake bandu śrî Bhâratî-tîrtha-śrîpâdamgala sannu-
36. dhiyalli yidda yatigalu śrôtrugalu śishrûsheya mâdi-
37. kondu yiha brâmharugalu avarugala kutumbam-
38. galu ellara nîrvâha nîmittavâgi â Hariyappa-va-
39. deyara nîrûpadinda Sâtalige-nâda mēlubhâgiyolaga-
40. na Kelanâdinge ulla modala kula ga 150 nu kadidu â-Ke-
41. lanâdanu samarpistaruru adake balu sahita varaha
42. ga 502 pa 5 matte Bukkarâyaru Manmatha-samvatsarada Phâlgu-
43. na su 1 û Mangalavâradallu Śringêrige Hiriya-
44. śrîpâdamgala namaskârake bandâga Sâtaligenâda mēlu-
45. bhâgiyolagana Kelavalli bhâgiyanu Kikundada nâ-
46. da haravarigala valage Gînikallu Bôlûru Manda-
47. nâdu Arisnavalli Chikka Kodanâda valagana Nârave antu
48. haravarigalu 5 nu kulava kadidu samarpisideu idaravalage Kela-
49. valli-sthalada modalu kula ga 75 adakke balu sa 12 varahâ ga 240
50. haravarigala valage hanavige vandu salage bhattada aghadalu Gîni-
51. kallu teruvadu bhattadinda teruvadu ga 44 mēlu honnu ga 4
52. ubhayam ga 48 Bôlûru teruvadu bhattadinda ga 11 mēlu-honnu
53. ga 2 ubhayam ga 13 Mandanâdu teruvadu bhattadinda ga 44 mēlu-
54. honnu ga 4 ubhayam ga 48 Arisnavalli teruvadu bhattadinda ga 5 mē-
55. lu honnu ga 1 ubhayam ga 6 Nârave teruvadu bhattadinda ga 56 pa 5  
mēlu
56. honnu ga 14 ubhayam ga 70 pa 5 antu aîdu haravarigalu kûdi
57. ga 185 pa 5 antu Kelavalliya sthaladalliyum haravarigalalliyum
58. kûdi Bukkarâyaru âga samarpisidu ga 425 pa 5 Kelanâdu kû-
59. di varahâ ga 928 yidara valage śrî Bhâratî-tîrthaśrîpâdamgalu śrî Vi-
60. dyâ-samkara-dēvara pratishthâ-kâlādalli ga 600 varahânnu prati urutti 1
61. kam varahâ ga 5 mariyâdeyalli nûrayippattu uruttiyanu mâ-
62. di brâmharige viniyôgistaruru mikkadu ga 328 nu śrî Vidyâ-samkara-dē-
63. varu mēlâda yallâ dēvarugala śrî-kâryanîmittavâgiyû tam-
64. ma śishyarâgi idda yatigalu śrôtrugalu śishrûshakarâgidda brâm-
65. hinarugalu avara kutumbangalu yivaiellara nîrvâhârthavâgi-
66. yum viniyôgistaruru matte Bukkarâyaru hiriya-śrîpâdamgala ni-
67. rûpavanû tamma binnavattaleyanû Vârânasige kaluhî śrî Vidyâranya-
68. śrî-pâdamgalanu Vûrûpâkshake bijaya-mâdisida kelavu-dinadindam-

- 69 mēle Śringērige bijayamâdisidante â Vidyâranya-śrī-pâdamgala sam-  
70 nīdhiyallī yidda yatigalu śrôtrugalu śuśrûsheya mādūva brām-  
71. hmarugalu avara kutumbangalu yallara nīrvâhârthavâgi Bukka-  
72 râyaru samkalpisi Mâdarasarige nīrûpava kottu kaluhī Kikun-  
73. dada nâdolagana Masīkeyagaudanu avake ulla kulavanu kadī-  
74. si samarpaneya mādīdaru â-gauda teruva varaha ga 294 pa 4 pa-  
75. davalage gaudumbalī ga 30 pradattamâgalu ga 42 ubhayam ga 72 nuliye  
76. śudha ga 222 pa 4 na matte tâvu tamma kumâra Chikka-Bukkarâyam-  
77. ge Aragada râyava kottamte âtanû tanna śīśrûsheyam nadau-  
78. ttam yīrabêkendu Kikundada nâdolagana Hulugâranu â-nâda  
79. haravarīgala ga ? 30 valage Morate Sunkadallī Kesalûru Jagadâlū  
Haravûru  
80. Hīriya Kodanâda valagana Horavantûru-haravarī antu haravarī-  
81. galu 6 nu adakke ulla kulavanu kadīdu samarpisīdanu !  
82. yīdarolage Hulugâru teruvadu varaha ga 168 pana 3½  
83. rolage gaudumbalī udugore tat-samvatsaradallu bī-  
84. tadū kûdī ga 28 pa 3½ nuliye śudhavaraha ga 140  
85. haravarīgala valage Morate teruvadu bhattadīnda ga 12 pa 5 mēluhon-  
86. nu 2 ubhayam ga 14 pana 5 Sunkadallī Kesalûru yaradu kûdī te-  
87. ruvadu bhattadīnda ga 7 mēlu-honnu 2 ubhayam ga 9 Jagadâ-  
88. lu teruvadu bhattadīnda ga 8 mēlu-honnu ga 1 ubhayam ga 9  
89. Harûru teruvadu bhattadīnda ga 10 mēlu-honnu ga 2 ubha-  
90. yam ga 12 Horavantûru teruvadu bhattadīnda ga 15 mēlu-  
91. honnu ga 3 ubhayam ga 18 antu haravarīgalu kûdī  
92. ga 62 pa 5 Hulugâru kûdī ga 202 pa 5 Masīkeyagaū-  
93. dū kûdī ga 424 pa 9 yīvashtanu śrī Vidyâranya-śrīpâ-  
94. damgalige nâvu samarpisīda marīyâdeyalliye ava-  
95. ru tâvu tamina sannīdhiyallī yīha yatigalu śrôtri-  
96. yarugalu śīśrûsheya mādīkondīha brāmhmārugalu ava-  
97. rugala kutumbagalu yallara nīrvâhakkôskara vīniyô-  
98. gīstaru yīntu Hīriya Hīriyappodeyaru Bu-  
99. kkanna-vadeyaru namma kumâra Chikkarâyānu Śringē-  
100. riya mathake samarpīsta yī sthālamgalellevanu a-  
101. vakkavakke ulla kulamgalanu kadīdu yī-sthālam-  
102. gala chatuhsīme yolagulla jala pāshāna nīdhi nīkshēpa  
103. modālāda ashtabhōga tējah-svāmyamgalu â matha-śīśrû-  
104. shege saluvahāge kottiddarāgi yī tamma dhāma â-  
105. chandrārka-sthīravāgi nada-uttam yīrabêkembadake śrīma-  
106. t parama-hamsa parīvrājākāchāryaru śrī Vidyâranya-śrī-pâdam-  
107. gala śrī-charana-sannīdhiyallī śrīmad rājādhi-rāja rājapa-

- 108 ramêśvara vîra śrî Harihara-mahârâyarû samarpî-  
 109. sîda tâmmra-sâsana || â Bhâratî-śrî-tîrtha-śrîpâdamgalu vinîyôga-  
 110 va mâdîda âunûru honnina sthalada nûra-yippattu uruttigala  
 111. brâmhaia gôtranâmagala vivaragala baradu Chidruvalli-bhâga te-  
 112 ruvadu â-nâda kula ga 75 kam prati kula ga 1 kam ga 3 pa  $7\frac{1}{6}$   
 113 lekhkhadalu ga 282 rolage â Chidruvalliya Sômeśvaradêvara nandâ-  
 114 divigege ga 6 Bhâratî-tîrtha-śrîpâdamgalu Pandarîdêvagali kodisi-  
 115. du ga 6 â nâdavara umbali ga 30 antu ga 42 nuliye śudha  
 116 ga 240 kam urutti 48 Kelanâda valagana Hedali-bhâgiya kula  
 117 ga 75 kam pratikula ga 1 kam varahâ ga 4 lekhkhadalu ga 300 ro-  
 118 lage Simhvagiriya Chatur-mûrti-vidyêśvara-dêvarige ga 15 Pânda-  
 119 varige ga 30 pa 4 â-nâdavara umbali ga 50 antu ga 95 pa 4 nu-  
 120 liye sudha ga 204 pa 6 kam pana nâlku korateyâgi uruttigalu 41  
 121. Chika Kodanâda valagana Nârave haravari teruva ga 73 rolage  
 122. śrîpâdamgalu â ûnavarige bitadu ga 2 pa 5 nuliye śudha ga 70  
 123 pa 5 kam urutti 14 mēlupana 5 nu Hedali-bhâgiya uruttivantarige  
 saluva [du] yi  
 124. Kikundada-nâda haravarigala valagana Mandanâdu teruvadu ga 48 kam  
 125. śrîpâdamgalu â ûravarige bitadu ga 3 nuliye śudha ga 45 kam uru-  
 126. tti 9 â Kikundada-nâda valagana Bôlûra haravari teruvadu ga 13 ra  
 127 volage bitadu pa 5 nuliye śudha ga 12 pa 5 kam urutti  $2\frac{1}{2}$  â-nâda  
 128 valagana Arisnavalliya haravari teruvadu ga 6 rolage śrîpâdamgalu  
 129 Sûrappamgalige bitadu ga 1 nuliye śudha ga 5 kam urutti 1 â Kelanâda-  
 130 volagana Honnale-bhâgiya kula ga 75 kam pratikula 1 kam ga 4  
 pa  $1\frac{1}{2}$  tâ-  
 131 ra  $1\frac{1}{2}$  lekhkhadalu kula ga 75 kam varahâ ga 313 pa 5 rolage â-nâdava-  
 132. ra umbali ga 61 nuliye sudha ga 252 pa 5 rolage 120 uruttigala  
 133. koratege uruttigalu  $4\frac{1}{2}$  ga 22 pa 5 antu ga 600 kam urutti 120 nu  
 134 śrî Vidyâsankara-dêvara pratishtâkâlâdalû śrîpâdamgalu agrahâravâgi  
 135 mâdiddarâgi brâmharugalige â-chandrârka- sthâyi-yâgi nadadu bahu-  
 136. du â mahâjanamgalige î-sâsanava baradâga vibhâgava mâdi kotu tam-  
 137 ma tamma halligala valagana nashta tushti yēnu untâdadam anubhōga  
 pramâ-  
 138 nadalli tâvê anubhavisuvaru prathamâdâya ga 923 rolage uruttiga-  
 139. lige ga 600 nuliye mikka ga 328 kam bitadu Gmîkallige ga 4 Mam-  
 140 danâdîmge ga 3 Arisnavallige ga 1 Bôlûrige pa 5 antu bitadu  
 141. ga 8 pa 5 nuliye sudha ga 319 pa 5 kam vinîyôgada vivara  
 142. Simhvagirîdêvarige ga 15 Pândavarige ga 30 pa 4 antu ga 45 pa 4 nu-  
 143 liye śudha ga 274 pa 1 kam sthala-vivara Honnavaliya bhâgiyalli  
 uruttigali-

144. ge kotu mikka ga 230 rolage Śamkara-purada dēvara upahāarakam yī upa-  
 145 hāraava māduvavarige ga 5 nuliye śudha ga 225 Gṇikalla gade ga 44  
 146 ubhayam ga 269 pa 1 śrī Vidyâśamkara-dēvaru mēlâda dēvastānagalige ya-  
 - 147 tīgala bhiksha mathada vrayakkeyum śīsrūshakarige yum śrī-pādamgalu  
           vini-  
 148 yōgistarāgi ā mariyādiyalliye endendiḡam nada-  
 149 vahānge samarpisi kotta tāmra-śāsana sri Virūpāksha

*Translation.*

**LL. 1-4**

Obeisance to Śrī Ganādhīpati, (The usual stanza in praise of Śambhu). Victorious is the great Being who has become a Boar out of his own will and who has neither beginning nor end and who bore the lotus, the earth, by the stalk, his tusk

**LL 5-13**

Vidyātīrtha, the lord of ascetics, surpasses the sun by his ability to remove both the internal and external darkness of men both day and night Vidyāranya's feats are more wonderful than those of Brahma, seeing that he can make the eloquent dumb and the dumb the most eloquent Worship the great ascetic named Bhāratīrtha who breaks the doctrines of Bhāṭṭa (Kumārila), who makes the logicians (followers of the Tarka school) skilled in eloquent discourses (katu-ratana-paṭu) faint, who tosses up (uddhārayantam) the Bauddhas (the followers of Buddha), who reduces to powder in no time the teachings of the Kshapanakas (Jainas), who demolishes in assemblies the powerful doctrines of Guru (the Prābhākara school), who cuts short the Chārvākas and who establishes the Advaita doctrine

**LL. 13-17**

Victorious is the king Bukka, a treasure to the dependants, whose excellent qualities are worthy to be emulated by the past, present and future kings of the solar and lunar races, who is truthful, munificent, kind to Brahmans, who is a king of kings, a sun in destroying the masses of darkness, the hostile kings and a protector at all times of pure *dharma*

**LL 18-23**

May the king Harihara live happily for a thousand years, who is possessed of the fire of prowess which blown into flames by the fan of the constantly moving ears of the elephants of the cardinal points causes the leaf ornaments (of painting) of the wives of hostile kings fade, who is bold and who removes completely the wicked acts due to Kali age and who is a crest-jewel of the virtuous. The valiant king Harihara has defeated the hosts of enemies, is a traveller in the path of *dharma* and Brahma and converts Kali-yuga into Kṛta-yuga by his pure conduct

**LL 24-30**

Be it well. When the year 1302 of increasing prosperity of the Śālivāhana era elapsed, in the year Raudri, on the 1st lunar day of the bright half of Mārgasira corresponding to Monday, the illustrious king of kings, supreme among kings, śrī Vīra Harihara mahārāya granted this copper śāsana in order that the charities which were being conducted by him in Śringêri might continue for as long as the moon and sun endure.—

**LL 30-42.**

During the reign of Hiriya Hariyappodeyar (Harihara I) in Hoysana-dêśa, his younger brother Mārappa Vodeyar and *alya* (son-in-law) Billappa-danāyaka went to Śringêri to pay respects to Śrī Vidyātīrtha-śrīpāda on Thursday, the 1st junai day of the dark half of Phālguna in the year Pārthiva and under the orders (nirūpa) of the said Hariyappa Vadeyar granted Kelanād after dividing lands of the original revenue value of 150 gadyānas in Kelanādu situated in the upper regions (mêlubhāgi) of the Sātālge-nād in order to provide for the livelihood of the ascetics and disciples (śrōtru), in the *sannidhi* (lit. presence here meaning the matt or portion of a matt) of Śrī Bhāratīrtha-śrīpāda and of the attendant Brahmans and their families. The total revenue value (present) of the lands inclusive of *balu* (tax ?) is 502 gadyānas and 5 panas.

**LL 42-58**

Atterwards Bukkarāya, when he came to pay respects to the senior guru (hiriya-śrīpādangal) on Tuesday 1st lunar day of the bright half of Phālguna in the year Maninatha granted Kelavalli-bhāgi (lands forming Kelavalli division) in the upper regions of Sātālge-nād and also the following out of the *haravaris* (hamlets ?) of Kikunda-nād namely Gīnikal, Bôlûru, Mandanād, Arisīnavalli, and in Chikka Kōdanād the haravari named Nārave, altogether 5 haravaris after dividing their lands from the rest

Out of this the lands of the original revenue value of 75 gadyānas in Kelavalli-sthala now produce with the *balu* (of 12 varahas ?) an annual revenue of 240 varahas. Among the *haravaris* (hamlets) Gīnikal produces 44 gadyānas as the equivalent of the tax paid in the form of paddy at the price of 1 hana for a salage of paddy and 4 gadyānas as super-tax (*mêluhonnu*) total revenue 48 gadyānas (from Gīnikal) Bôlûr produces 11 gadyānas from paddy and 2 gadyānas from *mêluhonnu*, total 13 gadyānas, Mandanād brings 44 gadyānas from paddy and 4 from *mêluhonnu*, total 48 gadyānas. Arisīnavalli pays 5 gadyānas from paddy and 1 from *mêluhonnu*, total 6 gadyānas. Nārave brings 56 gadyānas and 5 panas from paddy and 14 gadyānas from *mêluhonnu*, total 70 gadyānas and 5 panas. The total revenue value of the 5 haravaris is 185 gadyānas and 5 panas. Altogether Bukkarāya granted lands at the time of the revenue value of 425 gadyānas and 5 panas both in Kelavalli-sthala and in 5 *haravaris*.

Adding to this the income of Kelânadû the total annual revenue value of the lands granted to the Śringêri Matt is 928 gadyânas

#### LL 59-65.

Out of this Śrī Bhāratīrtha-śrīpāda dividing the lands of the revenue value of 600 varahas into 120 vrittis at the rate of 5 varahas for each vritti bestowed them upon Brahmans on the occasion of the consecration of the god Vidyâsankara ; and granted the remaining lands of the revenue value of 328 varahas for the services in the Vidyâsankara and other temples and for the livelihood of the ascetics and other disciples of his and of the attendant Brahmans and their families.

#### LL 66-76

Subsequently Bukkarâya sent a *mup* of Hirya-śrīpādangal (senior guru) and his own *binnavattale* (letter of request) to Benares and a few days after the return of Vidyâranya-śrīpāda to Virûpāksha (Hampe) took him to Śringêri and desirous of providing for the maintenance of the ascetics, disciples, attendant Brahmans and their families residing with Vidyâranya-śrīpāda issued a *nirûpa* to Mâdarasa directing him to grant (to Vidyâranya-śrīpāda) lands belonging to the gauda of Masike together with various items of income therefrom. Out of the revenue of 294 varahas and 4 panas due by the said gauda, deducting 30 varahas for the *gaudumbali* (lands granted rent-free for the office of gauda) and 42 varahas for previous grants all together amounting to 72 varahas there remains (for the Śringêri Matt) the revenue of 222 gadyânas and 4 panas

#### LL. 76-93.

Afterwards when he gave the kingdom of Âraga to his son Chikka Bukkarâya, he too (Chikka Bukkarâya) in order that his services might continue (*tanna śusrûshe nadavuttam irabêkendu*) bestowed Hulugâr in Kikundanâd and also out of the 30 haravaris of the nâd, granted Morate, Sunkadalli, Kesalûr, Jagadâl and Haravûr and the haravari of Horavantûr in Hirya Kodanâd, altogether the lands of 6 haravaris with all their income. Of those the (gross) revenue of Hulugâr is 168 gadyânas and  $3\frac{1}{2}$  panas. Deducting from this *gaudumbali* and *udugore* (presents of cloth, etc.) in the year amounting to 28 gadyânas, and  $3\frac{1}{2}$  panas, the net revenue is 140 gadyânas. Of the *haravaris*, the income of Morate from paddy is 12 gadyânas and 5 panas and from *mêluhonnu* (miscellaneous income) is 2 gadyânas and the total revenue of Morate is 14 gadyânas and 5 panas. Sunkadalli and Kesalûru both together have a revenue of 7 varahas from paddy and 2 varahas from *mêluhonnu*, altogether 9 varahas. The revenue of Jagadâl from paddy is 8 varahas, and the revenue of *mêluhonnu* 1 varaha, altogether 9 varahas. The revenue of Haravûru is 10 varahas from paddy and 2 varahas from *mêluhonnu* altogether 12 varahas. The revenue of Horavantûr from paddy is 15 varahas and from *mêluhonnu* 3 varahas, altogether 18 varahas. The total revenue from the



*haravaris* is 62 gadyânas and 5 panas; including Hulugâr the revenue is 202 gadyânas and 5 panas, taking also the revenue of the lands of the gauda of Masike the total revenue is 424 gadyânas and 9 panas

#### LL 93-97

All these lands Vidyâranya-śrîpâda utilised, as desired by us while making the grant, in order to pay for the livelihood of the ascetics, disciples, attendant Brahmans and their families in his *sannidhi*

#### LL. 98-109

In order that these grants of land made by Hiriya Hariyappodeyar, Bukkanna Vadeyar, and our son (kumâra) Chikkarâya to the matt at Śringêri after fixing their revenues and bestowing for the service of the matt all the eight-fold powers of possession and rights of enjoyment including water springs, minerals, treasure on the surface or underground within the four boundaries of the lands, and also our own grants to the matt might continue for as long as the moon and sun endure—(we) *śrîmad rājādhirāja rājaparamesvara śrî Vîra śrî Hariharamahârâya* granted this copper śâsana in the presence of *śrîmat paramahansa parivrâjakâchârya Śrî Vidyâranya-śrîpâda*

#### LL 109-130 a

Regarding the lands given away by the said Bhâratîrtha-śrîpâda of the revenue value of 600 varahas divided into 120 vrittis, the names of the Brahmans who were given the vrittis are written. The revenue of the portion of Chidruvalli (granted) is as follows —Its lands whose original income was 75 varahas now pay 282 gadyânas at the rate of 3 varahas and 7 10/16 panas of the present revenue for 1 varaha of the original assessment. Out of this sum (282 gadyânas) 6 varahas have been set apart for a perpetual lamp for the god Sômêśvara of Chidruvalli, 6 varahas have been presented to Pandarîdêva by Bhâratîrtha-śrîpâda, 30 varahas for the *umbali* (rent-free lands granted for the maintenance of an office) of the nâdavar (officers of the nâd). Deducting the whole of this sum of 42 varahas, the net revenue of 240 varahas has been divided into 48 vrittis.

The details of the revenue of the portion of the village Hedali in Kelanâd. At the rate of 4 varahas of new assessment for 1 varaha of old assessment the above village whose original revenue (kula gadyâna) was 75 varahas now brings a revenue of 300 varahas. Out of this gross revenue, 15 varahas have been set apart for the services of the god Chaturmûrti Vidyêśvaradêvaru of Simhagiri, 30 varahas and 4 panas for the worship of Pândavaru, 50 varahas for the *umbali* of the *nâdavar*. Deducting the above amount of 95 varahas and 4 panas from the gross revenue, the net revenue is 204 varahas and 6 panas which is divided into 41 vrittis (of 5 varahas) one of the vrittis having 4 panas less.

The details for the *haravari* of Nârave in Chikka Kodanâd —Out of the gross

revenue of 73 varahas, the guru (śrīpādangaḷu) has granted 2 varahas and 5 panas for the villagers. Deducting this the net revenue of the haravari Nârave is 70 varahas and 5 panas. After dividing this into 14 vrittis, the extra sum of 5 panas will go to the holders of the vrittis of Hedali.

The gross revenue of Mandanâdu, a haravari of Kikkundanâd is 48 varahas. Out of this the guru has granted 3 varahas for the villagers. Net revenue is 45 varahas divided into 9 vrittis.

The gross revenue of Mandanâdu the *haravari* of Bôlûr situated in Kikundanâdu is 13 varahas. Deducting 5 panas remitted out of this, the net revenue is 12 varahas and 5 panas and this is divided into  $2\frac{1}{2}$  vrittis.

The gross revenue of the *haravari* of Arisinavalli situated in the same nâd is 6 varahas. Out of this 1 varaha has been granted by the guru to Sûrappa. Net revenue 5 varahas forming 1 vritti.

The gross revenue of Honnalebhâgi situated in Kelanâd whose original revenue was 75 varahas is 313 varahas 5 panas at the rate of 4 varahas and  $1\frac{3}{4}$  panas and  $1\frac{1}{2}$  târas\* of the new assessment for 1 varaha of old assessment. Out of this deducting 61 varahas for the *umbali* of the officials of the nâd, the net revenue is 252 varahas and 5 panas. A sum of  $22\frac{1}{2}$  varahas from among this amount is assigned to make up the deficiency of  $4\frac{1}{2}$  vrittis out of the 120 vrittis (the remaining 230 varahas go to the Matt and not to individual persons).

## LL. 134-149

Thus as the śrīpādangal Bhârâtîrtha granted lands of the revenue value of 600 varahas as an agrahâra dividing the same into 120 vrittis at the time of the consecration of the god Vidyâśankara, the vrittis will be enjoyed by the Brahmans as long as the moon and sun endure. The said mahâjanas (Brahman donees) will themselves be responsible for any loss or gain accruing in the villages (vrittis) granted to them at the time of writing this śâsana in proportion to their income.

Out of the total revenue value of 928 varahas granted (to the Śringêri matt up to date), deducting 600 varahas divided 120 into vrittis, the remaining 328 varahas are thus distributed :—

Four varahas are granted for Ginikal, three for Mandanâd, one for Arasinavalli, 5 panas for Bôlûr. Deducting this total sum of 8 varahas and 5 panas granted, the balance of 319 varahas and 5 panas is to be expended thus — 15 varahas for the services of the deity at Simhagiri, 30 varahas and 4 panas for the Pândavas. After deducting this sum of 45 varahas and 4 panas, the balance of 274 varahas and 1 pana is to be utilised as follows — From the 230 varahas remaining unexpended towards the vrittis from the revenue of the village Honnavalli-bhâgi, 5 varahas are to be spent for the food offerings to the god of Śankarapura and for

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1 târa seems to be equivalent to  $\frac{1}{80}$  of a hana

(the livelihood of) those who prepare the food. The remaining sum of 225 varahas with the addition of the income of 44 varahas accruing from the rice lands of Ginikal amounts to the total revenue of 269 varahas and 1 pana and the *śrīpādan-gal* has assigned this amount for the services in Vidyâśankara and other temples, for feeding the ascetics and for other expenses in the matt and for (the livelihood of) the attendents and the grant will continue to be enjoyed in the said manner for ever

To this effect the copper *śâsana* has been presented.

Śrī Virûpâksha.

### Note

#### DESCRIPTION.

This is found in a *kadita* in the Śringêri Matt and is said therein to be the copy of a copper plate inscription the original of which consisted of 7 plates. This *kadita* which consists of nearly 200 pages contains transcripts of several inscriptions and accounts relating to the Śringêri Matt. The portion containing the first three pages of this inscription is moth-eaten and only a few letters in each line are now discernible. Probably the whole was in a good condition when it was copied by the Archæological Department in 1916. The Śringêri Matt has also published a copy of this inscription privately. From the nature of the *kadita*, its characters and contents it seems probable that it may be a hundred or a hundred and fifty years old. Numerous such *kaditas* are found in the Śringêri Matt.

The original copper plates from which this inscription is said to have been copied have not been found. It is not possible now to say how far the writing on them has been correctly copied or whether the original copper *śâsana* itself was genuine or not.

#### CONTENTS.

Like other copper plate *śâsanas* of the Śringêri Matt, this record also begins with verses addressed to the gods Ganapati, Śambhu and the Boar incarnation of Vishnu. Next come verses in praise of the gurus Vidyâtîrtha, Vidyâranya and Bhâratîrtha. These merely extol their spiritual greatness and do not in any way refer to their political influence or work. The order in which the names of these gurus occur is worth attention, Vidyâranya comes earlier than Bhâratîrtha and this would indicate that he was considered senior to Bhâratîrtha.

After the praise of these gurus comes the eulogy of kings Bukka I and Harihara II.

Next we find it stated that Harihara II issued this copper plate *sâsana* in order that the grants made in Śringeri might continue for ever. The date of the *sâsana* is given as Ś 1302 Raudri Mâr śu 1 Sô. Now Ś 1302 corresponds to the cyclic year Raudri. But in this year the month Mârgaśira is suppressed (*kshaya*). We must therefore take as is sometimes done the solar month corresponding, *viz*, Mârgaśi (Dhanus). It must be remembered that in the adjacent district of South Canara, Tulu Brahmans use the *sauramâna* or solar month for calculating the dates of their festival days, etc. The solar month corresponding to Mârgaśira is Dhanus and the tithi śu 1 in this month is really Pushya śu 1 according to lunar calculation. This tithi corresponds to Wednesday 28th November 1380 A D and not to Monday as stated in the record. If we take the next year, *viz* Ś 1303 Durmati, as is sometimes done and also take the śu 1 of the solar month corresponding to Mârgaśira, the tithi coincides with Monday, December 16, 1381 A D. on which day Amâvâsyâ ended at 43 of the day or about 4 P M.

Then the inscription proceeds to give details of the former grants to the Śringeri matha by the kings of Vijayanagar —

The first grant referred to is that said to have been made during the reign of Hiriya Harijappodeyar (Harihara I) while ruling in Hoyasanadêśa in Parthiva sam. Phâl. ba. 1 Thursday. This grant, it is said was made by Mârappa Vodeyar, younger brother of that king and *aliya* Ballappadanâyaka, (*aliya*—son-in-law or nephew) when they went to Śringeri to pay respects to Vidyâtîrtha-śrîpâda, for the maintenance of the ascetics, disciples and attendants and their families who remained with Bhâratîrtha-śrîpâda. They are said to have granted lands under the orders of Harihara I in Kelanâdu in Sâtaligenâdu of the annual income of 502 gadyânas and 5 panas.

This grant is similar to E. C. VI Śringeri 1 both in the date and general contents. The date of that inscription is S 1268 Pârthiva sam Phâl. ba. 1 Thursday, corresponding to March 9, 1346 A D, Thursday. The date of this grant is also the same. But while Śringeri 1 speaks of the grant made by Harihara I and all his four brothers as well as by Kumâra Sôvanna Odeyar and Aliya Ballappa-danâyaka, the present grant speaks of the grant being made by prince Mârappa Odeyar and Aliya Ballappa danâyaka. While Śringeri 1 makes no reference to Vidyâtîrtha beyond giving a stanza in his praise at the beginning, the present record refers to a visit paid to Vidyâtîrtha at Śringeri by Mârappa Odeyar and Ballappa-danâyaka, though the grant made by them is stated to be for the maintenance of the disciples, etc., of Bhâratîrtha. Nextly Śringeri 1 does not give the figure of 502 gadyânas and five panas as the annual revenue of the lands granted but gives 250 gadyânas omitting however minor taxes.

(2) The second grant given in the Kadita is dated Manmatha sam Phâl. śu 1 Tuesday and refers to the visit paid by Bukkarâya (King Bukka I) to Hiriya

Śrīpādangalu (Vidyâtīrtha) at Śringêri and the gift made by him of lands in Kelavalli Satalige-nâd and also in Kikunda-nâd of the annual income of 425 gadyânas and panas five. Nothing is here said about Bhârati-tīrtha.

This grant corresponds to the stone inscription near Ganapatī Vāgīśvarī temple in Śringêri (No 2, p 117) The date given there Ś 1277 Manmatha Phāl Śu 1 Tuesday is the same as that found here. Only no śaka year is here given but it can be inferred from the date given in the beginning The visit paid by Bukka I to Vidyâtīrtha at Śringêri and his grant for the livelihood of the attendants and food of ascetics in that matt, *vaz*, the matt of Vidyâtīrtha at Śringêri are common to both the records. The details of the grants also generally agree Only the total annual value of lands given by Bukka I is stated to be 360 gadyânas in the stone inscription while it is said to be 425½ gadyânas in the Kadita

(3) The Kadita next proceeds to give details of how the above were disposed of by Bhârati-tīrtha He is said to have divided lands of the annual income of 600 varahas into 120 vrittis of 5 varahas each and assigned the remaining 328 varahas for the services for Vidyâśankara and other gods and for the maintenance of his ascetic disciples, students, attendant Brahmans and their families

From this it is evident that the temple of Vidyâśankara came into being some time after 1356 There is nothing to show when it was constructed Its earliest limit is 1356 A.D, latest limit is 1380-1, the date of the present record It is believed to be a samâdhi temple constructed in memory of Vidyâtīrtha after his death. The god in the temple consisting of a linga called Vidyâśankara is frequently referred to in inscriptions of Śringêri (Śringeri 22 of 1392, etc) We find later the name Vidyâśankara applied to Vidyâtīrtha in literature. Thus Vidyâranya-kâla-jñâna refers to Vidyâranya as Vidyâśankara-śishya. No inscriptions have been so far discovered at Śringeri from 1356 to 1381

(4) The Kadita proceeds to tell us that after this, Bukkarâya sent the *nirûpa* (order) of the Hirya-śrīpādangal (senior guru) and his own *binnavattale* (letter of request) to Benares and got Vidyâranya-śrīpâda to come from Benares to Virûpâksha (Hampe). Some days after the return of Vidyâranya the king took him to Śringêri and for the ascetics, disciples, Brahman attendants, etc, who stayed with Vidyâranya sent a *nirûpa* (order) to Mâdarasa ordering him to bestow lands of the annual value of 222 varahas and four panas belonging to the Masikeya-gauda in Kikkundânâd

Several questions are involved in a study of this part of the kadita (ll 66-72). When did Vidyâranya go to Benares and when did he return to Śringêri and take charge of the Matt? The earliest inscription that has been discovered so far of Vidyâranya as the head of the Śringêri Matt is dated in 1375 (Mad Ep Rep. 1928-1929, p 81, No. 460) This is a stone inscription at Kudupa in South Canara District We also learn from another kadita in the Śringêri Matt that Bhârati-

tirtha died in 1374 (M A R. 1916, p 18) and if that record is worthy of acceptance it follows that Vidyâranya was installed at Śringêri in 1374 or 1375. It is likely therefore that he should have started from Benares to Vijayanagar in 1373 or 1374 and after a short stay at Vijayanagar gone to Śringêri accompanied by the king Bukka and taken charge of the Sringeri Matt in 1374 or 1375. Bhâratitirtha might have been too old and ill at this time and died shortly after Vidyâranya's return and installation as the Pontiff of Śringêri Matt. Guruvamsakâvya, which gives the traditional history of the Sringeri gurus, tells us a similar story. Vidyâranya is said to have worshipped the god Vidyâśankara in company with Bhâratitirtha at Śringêri and then Bhâratitirtha died and Vidyâranya became the head of the Matt at Śringêri. Shortly after this Bukka I is said to have died and as this happened in 1377 the story given in that poem fits in with the provisional scheme given above.

But there is one important difference. Who was the guru that sent the *nirûpa* or order to Benares calling Vidyâranya to Śringêri? Guruvamsakâvya says that it was Bhâratitirtha. The word used in l 66 of the kadita for the guru whose *nirûpa* was sent to Vidyâranya is *hirya śrîpâdangal* or senior guru. No name is given. Earlier in the Kadita the word *hirya-śrîpâdangal* is applied to Vidyâtirtha (ll. 43-44). But Vidyâtirtha must have died long before the date of this Kadita (1380-81) since after his death the Vidyâśankara temple is said to have been erected in his memory and that fine big temple must have taken several years for construction and consecration and grants for that temple are recorded in the Kadita. Hence we may interpret that under the *nirûpa* of Vidyâtirtha issued later by Bhâratitirtha, Vidyâranya started for Vijayanagar and probably after a halt there reached Śringêri. By this time the consecration of Vidyâśankara temple was over and Bhâratitirtha was sinking. He had been connected with the Śringeri Matt from at least 1346 the date of Śringeri I to 1374 and was now too old to manage the Matt. It is certain that Vidyâranya assumed charge of the Matt soon after his return to Śringêri as the Kadita speaks of a fresh grant of land for the livelihood of the ascetics, etc, in the matt or sannidhi of Vidyâranya on the occasion of Vidyâranya's return to Śringêri (l 69 of the Kadita). This grant is said to have been made under the king's orders by Mâdarasa. Now Mâdarasa is the same as Mâdhavamantî, governor of Chandraguttî and Banavase, etc, during the years 1346—1391. No inscription has been however discovered recording his grants to the Śringeri Matt. But two of his grants to temples in the neighbouring taluk of Koppa are dated in 1368 and 1369 and show him ruling over a large province (E C. VI Koppa 6 p 215 of the last Report for 1932). Some writers have confused him with the sage Vidyâranya which is impossible if the kadita is to be believed.

Why Vidyâranya went to Benares is also difficult to ascertain. Both Guruvamsakâvya and Vidyâranya-kâlañña describe his journey to Benares, to pay

his respects to the sage Vyâsa and his learning the ancient mysteries from that sage and founding the Vijayanagar Empire. Guruvamśakâvya also tells us that soon after the installation of Harihara I on the throne of Vijayanagar, Vidyâranya went to Benares where he stayed until he was invited to return to Śringêri. An important question naturally arises from this. Both the Śringêri Matt copper plate and the Kadita indicate the seniority of Vidyâranya to Bhâratitîrtha. The Guruvamśakâvya also makes Vidyâranya an elder brother of Bhâratitîrtha before sanyâsa, though the latter took sanyâsa earlier. Vidyâranya-kâlajnâna makes Bhâratitîrtha a disciple compiling the work Vidyâranya-kâlajnâna under the orders of Vidyâranya. In none of these works is Vidyâranya spoken as the disciple of Bhâratitîrtha but he is regarded as the immediate disciple of Vidyâtîrtha (or Vidyâśankara as he is called). If so why did not Vidyâranya assume charge of the Śringêri Matt before 1375? If we accept the Śringeri tradition, we may surmise that he was engaged in religious and probably political work, that he travelled a great deal and left the Matt at Śringêri to his guru Vidyâtîrtha and his junior Bhâratitîrtha and that after Vidyâtîrtha died and Bhâratitîrtha fell seriously ill about 1373 or 1374 Vidyâranya returned to take charge of the affairs at Śringêri. He was specially induced to take this step by the instructions of his guru. But nothing can be said definitely about this or the political work of Vidyâranya since reliable inscriptional evidence is not available.

The Kadita further informs us that Prince Chikkarâya, son of Harihara II, while he was ruler of Ârâga also granted lands of the revenue of 202 gadyânas and five paṇas in the villages Hulugâr of Kikkundanâdu, Horavanttur, in Hiriyakodanâd, etc., to Vidyâranya-śrîpâda for the Matt.

Lastly it is said that all these grants were consolidated by Harihara II. Details of the distribution of lands made by Bhâratitîrtha at the time of consecrating the Vidyâśankara temple, are next given and the signature śrî Virûpâksha is found below the grant. There is a reference in Guruvamśakâvya to the grant of such a copper plate (dattânâm svêna pûvâścha vrittînâm tāmra-śâsanam mēdinîndrô munîndrasya prēmne dâd dvija-pāntaye. Guruvamsakâvya Ms. Chapter VIII, verse 15).

### 34

Kodalimande grant (sannad) of Hâlêri Virappodeyar, King of Coorg,  
dated Ś 1678 in the possession of the Śringêri Matt.

Kannada language and characters

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿದ್ದು ಮತ್ತೊಂದು ಕಾಗದದ ಸನ್ನದು

- 1 ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಶಾರದಾಂಬಾ ಚಂದ್ರಮೌಳೀಶ್ವರ ರತ್ನಗರ್ಭವಿನಾಯಕಸ್ವಾಮಿಯ ಪಾದಕ್ಕೆ
2. ನಮಸ್ತ್ವೈರೋಕ್ಯಪೂಜ್ಯಾಯ ಸರ್ವಕರ್ಮಸುಸಾಕ್ಷಿಣೀ ಫಲದಾಯನಮೋ ನಿತ್ಯಂ ಕೇಶವಾಯ ಶಿವಾಯಚ ||  
ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ

3. ಚಂದ್ರಚಾಮರ ಚಾರವೇ | ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ || ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯು  
ದಯ ಶಾಲಿವಾಹನ ಶ
4. ಕ ವರುಶ ೧೬೭೮ನೆಯ ಸಂದ ವರ್ತಮಾನ ಧಾತು ಸಂವತ್ಸರದ ಚಯಿತ್ರ ಬ ೫ ಚಂದ್ರವಾರದಲ್ಲೂ ಶ್ರೀಮ  
ತ್ವರಮಹಂಸ
5. ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ್ಯವರ್ಯ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರ ಪಾರೀಣ ಯಮನಿಯಮಾಸನ ಪ್ರಾಣಾ  
ಯಾಮ ಪ್ರತ್ಯಾಹಾರ ಧ್ಯಾ
6. ನಧಾರಣ ಸಮಾಧ್ಯಪ್ಪಾಂಗ ಯೋಗಾನುಷ್ಠಾನನಿಷ್ಕೃತಪಶ್ಚಕ್ರವರ್ತ್ಯನಾಧ್ಯ ವಿಧಿನ ಗುರುಪರಂಪರಾಪ್ರಾಪ್ತ  
ಪಡ್ಧರ್ಪನಾಸ್ಥಾ
7. ಪನಾಚಾರ್ಯ್ಯ ವಾಖ್ಯಾನ ಸಿಂಹಾಸ್ತನಾಧೀಶ್ವರ ಸಕಲ ನಿಗಮಾಗಮ ಸಾರಹೃದಯ ಸಾಂಖ್ಯತ್ರಯ ಪ್ರತಿಪಾದಕ  
ಮೈದಿಕ
8. ಮಾರ್ಗಪ್ರವರ್ತಕ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಆದಿ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕರ್ನಾಟಕ  
ಸಿಂಹಾಸ್ತನ
9. ಪ್ರತಿಷ್ಠಾಪನಾಚಾರ್ಯ್ಯ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಗುರುಭೂಮಂಡರಾಚಾರ್ಯ್ಯ ರುಶ್ಯಶ್ರುಂಗ ಪುರವರಾಧೀಶ್ವರ  
ತುಂಗ
10. ಭದ್ರಾ ತೀರವಾಸ ಶ್ರೀ ಸಚ್ಚಿದಾನಂದಭಾರತಿ ಸ್ವಾಮಿಗಳೈಯ್ಯನವರ ಕರಕಮಲ ಸಂಜಾತರಾದ ಶ್ರುಂಗೇರಿ  
ಶ್ರೀಮದಭಿ
11. ನವ ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಯವರ ಮರದ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಸ್ವಾಮಿ ಶಾರದಾಂಬಿಕೆ ಅಮನವರು  
ಶ್ರೀ ಚಂದ್ರ
12. ಮೌಳೀಶ್ವರ ಸ್ವಾಮಿಯವರ ಸಂನ್ನಿಧಿಯಲ್ಲೂ ಅಶ್ವೀಜ ಶು ೧೦ ದಿವಸ ನಡವ ಪೂಜ ಬ್ರಾಂಹ್ಮಣ ಸಂತರ್ಪಣ  
ದೀಪಾ
13. ರಾಧನೆ ಅಂಗರಂಗ ಪೈಭವೋತ್ಸಹ ಮುಂತಾದ ಸೇವೆ ಬಗ್ಗೆ ಕಾಶ್ಯಪ ಗೋತ್ರದ ಕೊಡಗಿನ ಹಾಲೇರಿ ವೀರಪ್ಪೊ  
ಡೇರೂ ಸ
14. ಮರ್ಪಿಸಿದ ಸ್ಥಳದ ದಂರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ನಮು ಸ್ಥಳಕ್ಕೆ ನಡದು ಬರುವ ಕೊಡಲಿಮಂದೆ ಸ್ಥಳ
15. ವಂದಕ್ಕೆ ಹುಟ್ಟುವಳಿ ಸಿಸ್ತುಗ ೩೦೦ ಮುನ್ನೂರು ವರಹ ಯಿದಕ್ಕೆ ಕೂಡಿದ ಉಪಗ್ರಾಮ ಕೆರೆಗಳು ಸಹಾ  
ಶ್ರುಂಗೇರಿ
16. ಮರದ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಸ್ವಾಮಿ ಶಾರದಾಂಬಿಕೆ ಅಮನವರು ಚಂದ್ರಮೌಳೀಶ್ವರ ಸ್ವಾಮಿಯವರ  
ಸಂನ್ನಿಧಿಯ
17. ಲ್ಲೂ ವಿಜಯದಶಮಿ ದಿವಸದಲ್ಲೂ ನಡವ ಸೇವೆ ಬಗ್ಗೆ ಹಾಲೇರಿ ವೀರಪ್ಪೊಡೇರೂ ನಮು ಮಾತ್ರಾ ಪಿತ್ತುಗಳಿ
- 18 ಗೆ ಪುಂಜ್ಯಲೋಕಾವಾಪ್ತಿಯಾಗಿ ಸಂಸ್ಥಾನಾಭಿಘ್ರದ್ಧಿಯಾಗಬೇಕೆಂದು ಯೀ ಶುಭ ದಿವಸದಲ್ಲೂ ಸಹಿರಂ  
ಣ್ಯೋದಕ
19. ದಾನಧಾರಾ ಪೂರ್ವಕವಾಗಿ ಸರ್ವಮಾಂನ್ಯವಾಗಿ ಕೊಟ್ಟವಾಗಿ ಯೀ ಕೊಡಲಿಮಂದೆ ಸ್ಥಳವನ್ನು ಶ್ರುಂಗೇರಿ  
ಮರದ
20. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರಸ್ವಾಮಿ ಶ್ರೀ ಶಾರದಾಂಬಿನವರು ಶ್ರೀ ಚಂದ್ರಮೌಳೀಶ್ವರ ಸ್ವಾಮಿಯವರ ಸಂನ್ನಿಧಿಯಲ್ಲೂ  
ಕಾಲಂ
21. ಪ್ರತಿಯಲ್ಲೂ ಅಶ್ವೀಜ ಶು ೧೦ ಯಲ್ಲೂ ನಡವ ಪೂಜೋತ್ಸಹದ ಬಗ್ಗೆ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ಸುಖ
- 22 ದಿಂ ಅನುಭವಿಸಿಕೊಂಡು ಬರಬೇಕೆಂದು ಹಾಲೇರಿ ವೀರಪ್ಪೊಡೇರೂ ಸಮರ್ಪಿಸಿದ ಕೊಡಲಿ ಸ್ಥಳದ ಧ
- 23 ರ್ಮಶಾಸನ ಅದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚ ದೌರ್ಭೂಮಿ ರಾಪೋಪ್ಪದಯಂ ಯಮಶ್ಚ | ಅಹಶ್ಚರಾ
24. ತ್ರಶ್ಚ ಉಭೇಚಸಂಧ್ಯಾಧರ್ಮಸ್ಯ ಜಾನಾತಿ ನರಸ್ಯ ಉತ್ತಂ || ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾಘ್ರೇಯೋನು  
ಪಾಲನಂ | ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂಪದಂ ||
- 25.



*Translation*

**LL. 1-3.**

To the feet of Śrī Vidyāśankara, Śāradāmbā, Chandramaulīśvara, and Rantnagaṛbha Vināyakasvāmī Obeisance to Kēśava and Śiva who are worshipped by the three worlds, are witnesses to all actions and grant the desires (of the supplicants) (Usual stanza in praise of Śambhu)

**LL. 3-14.**

Be it well In the auspicious year 1678 of the Śālivāhana era, on Monday the 5th lunar day of the dark half of Chaitra in the year Dhātu, Hālêri Virappoder of Kodagu (Coorg) of the Kāśyapa-gôtra granted the following dharmaśāśana (charter of gift) of sthala (lands) in order to provide for the expenses of the worship of gods, feeding of Brahmans, illuminations, decorations and festivals and other services conducted on the 10th lunar day of the bright half of Āśvīja in the holy presence of the deities Vidyāśankarasvāmī, Śāradāmbikē-amma and Chandramaulīśvara in the Mutt of Abhinava Sachchidānandabhārati of Śringêri, spiritual son (lit born from the hand) of Sachchidānanda-bhārati-svāmī, the chief of ascetics, an expert in *pada*, *vākya* and *pramāna*, engaged in the performance of eight-fold yôga consisting of restraint, control of passions, sitting in different postures, control of breath, withdrawing the mind from external objects, meditation, control of mind, and absorption of the mind in God, an emperor of austerities, (possessed of the title) establisher of the six darśanas, a lineal descendant of the gurus from time immemorial without break, lord of *vyākhyāna-simhāsana* (seat of teaching scriptures), teacher of the inner truth and essence of all the Vêdas and āgamas and the three Sāṅkhyas, establisher of the Vêdic doctrine, master of all the *tantras*, establisher of the throne of Kainātaka in the ancient capital Vidyānagara, preceptor of the king of kings, great teacher of the universe, lord of the excellent city of Rusya Śringapura, and dweller on the banks of the Tungabhadra —

**LL. 14-23**

In order that our parents might attain regions of bliss and our state might prosper, we Hālêri Virappodêr have on this auspicious day granted as sarvamānya with pouring of water and gift of gold this Kodali-mandestala which belongs to us, yielding an annual income of 300 varahas with its hamlets, and tanks for defraying the expenses of services conducted on Vijayadaśami day for the gods Vidyāśankara, and Śāradāmbikā of the Śringêri Matha.

Accordingly we Hālêri Virappoder have bestowed this dharmaśāśana (charter of gift or charity) of Kodali-sthala that religious worship and services might be offered on the 10th lunar day of Āśvīja every year in the presence of Vidyāśankarasvāmī, Śāradāmbā and Chandramaulīśvarasvāmī, of the Śringêri Matha and the grant may be enjoyed in peace for as long as the moon and sun endure.

**LL 23-25**

(Verse regarding the witnesses, sun, moon, etc, and the verse showing the superiority of the maintenance of a gift over that of making a fresh gift)

Śrī Virabhadra.

*Note*

This is a paper sannad in the Śringêri Matt and records the gift by the Chief of Coorg (Kodagu) named Hâlêri Virappa Odeyar (1736-1766) to the Śringêri guru Abhinava Sachchidânanda Bhârati C 1741-1767 disciple of Sachchidânanda Bhârati C 1705-1741 as sarvamânya of the village Kodali-mande-sthala of the revenue of 300 varahas to provide for the special services conducted on the Vijaya Daśami day (the last day of the Dasara festival) for the deities Vidyâśankara, Śârādâmbikâ and Chandramaulîśvara in the Śringêri Matt and also for the feeding of Brahmans on that day

The date of the grant is given as Monday 5th lunar day of the dark half of Chaitra in the year Dhātu Ś 1678 corresponding to 19th April 1756, a Monday

The inscription gives numerous titles to the Śringêri gurus including the title the establisher of Karnâṭaka throne in the ancient city of Vidyânagara and preceptor of great kings and of the universe (LL 8-9). These titles are not met with in any of the numerous inscriptions of the Śringêri Matt during the days of the Vijayanagar empire but are found in those of recent times such as those of the Mysore Royal family (see Śringêri Jagu Inscriptions in E. C. VI, etc) The Chief of Coorg claims to be of the Kâśyapa-gêtra. He was a Lingâyat, though tolerant to all religions

The deities Vidyâśankara and Śârādâ are worshipped in separate temples at Śringêri described in pp 12 and 15 of M. A. R 1916 Chandramaulîśvara is the crystal linga worshipped in the Matt at Śringêri Ratna-Garbha-Vinâyaka is also a sacred object of stone worshipped in the above matt.

The record ends with the signature of the chief Virabhadra.

**35**

Khasâpura grant (sannad) of Basavappa Nâyaka, chief of Jugali dated S 1707 in the possession of the Śringêri Matt.

Kannada characters and language

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ ಕಾಗದದ ಸನ್ನದು.

- 1 ಶ್ರೀ ಶಾರದಾ ಚಂದ್ರಮೌಳೀಶ್ವರ
2. ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರೈ ಪದವೀಶ್ಯಪ್ರಮಾಣ
- 3 ಪಾರಾವಾರ ಪಾರೀಣ ಯಮನಿಯಮಾನನ ಪ್ರಾಣಾಯಾಮ ಪ್ರತ್ಯಾಹಾರ ಧ್ಯಾನಧಾರ
4. ಣ ಸಮಾಧ್ಯಷ್ಟಾಂಗ ಯೋಗಾನುಷ್ಠಾನ ನಿಷ್ಕೃತಪಸ್ವಕ್ರವರ್ತನಾದ್ಯವಿಧಿನ್ನ ಗುರುಪ
5. ರಂಪರಾಪ್ರಾಪ್ತ ಪದ್ಧರತನ ಸ್ಥಾಪನಾಚಾರ್ಯ ವ್ಯಾಖ್ಯಾನ ಸಿಂಹಾಸನಾಧೀಶ್ವರ ಸಕಲನಿ

- 6 ಗಮಾಗಮ ಸಾರಹೃದಯ ಸಾಂಖ್ಯತ್ರಯ ಪ್ರತಿಪಾದಕ ವೈದಿಕಮಾರ್ಗ ಪ್ರವರ್ತಕ
- 7 ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಅದಿ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕರ್ನಾಟಕ ಸಿಂ
8. ಹಾಸನ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಗುರುಭೂಮಂಡಲಾಚಾರ್ಯ ಋ
- 9 ಪೃತ್ಯಂಗ ಪುರವರಾಧೀಶ್ವರ ತುಂಗಭದ್ರಾ ತೀರವಾಸಿ ಶ್ರೀಮದ್ವಿದ್ಯಾಶಂಕರ ಪಾದಪದ್ಮಾರಾಧ
- 10 ಕ ಶ್ರೀಮದಭಿನವ ನರಸಿಂಹ ಭಾರತೀಸ್ವಾಮಿ ಗುರುಕರಕಮಲ ಸಂಜಾತರಾದ ಶ್ರೀಗೇರಿ ಶ್ರೀ
- 11 ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವರಿಗೆ

ಶ್ರೀ

ಬ ಸ

ವ

- 12 ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿ
13. ಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರುಷಂಗಳು ೧೭೦೭ ಸಾವಿರದ ಯೇಳನೂರ ಯೇಳನೆಯ ವಿಶ್ವಾವ
- 14 ಸು ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ ಶು ೬ ಲು ಶ್ರೀಮನ್ಮಹಾನಾಯಕಾಚಾರ್ಯ ಭಾಷೆಗೆ ತಪುವ ನಾಯ
- 15 ಕರ ಗಂಡ ಮರೆಹೊಕ್ಕರೆ ಕಾಯುವ ಮಾರಾಂತ ಗೆಲ್ವ ಜುಗಳಿ ಸೋಮಶೇಖರ ನಾಯಕರ ಬಸವಪ್ಪ ನಾಯಕ ರವರು
16. ಬರಸಿಕೊಟ್ಟ ಭೂಸ್ವಾಸ್ತಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮದಾನ ಪಟ್ಟಿದ ಕ್ರಮವೆಂತೆಂದರೆ ಅದಾಗಿ ಸಂಸ್ಥಾನದ ಕಲ್ಯಾಣವಾ
17. ಗದೇಕೆಂದು ಶ್ರೀದೇವರ ದೀಪಾರಾಧನೆ ದೇವಸ್ಥಾನದ ಶೇವೆ ಸಾರೋಧಾರವಾಗಿ ನಡೆವ ಬಗ್ಗೆ ಕೊಗಳಿ ವೇಂಚಿ
- 18 ಕೆಸಲುವ ಕೊಟ್ಟೂರ ಶೀಮೆಯೊಳಗಣ ಕುಂದೂರಪಟ್ಟಡಿ ಹರಿಕೆ ಬಳಿಯ ಬಸಾಪುರದ ಗ್ರಾಮವನ್ನು ದಾನಾ
19. ರಾಪೂರವಕದಿಂದ ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಟ್ಟು ಇದ್ದೇವೆ ಆ ಗ್ರಾಮ ಧಿ ನಿಕ್ಷೇಪ
- 20 ಜಲತರು ಪಾಪಾಣ ಅಕ್ಷೇಣಿ ಆಗಾಮಿ ಸಿದ್ಧಿ ಸಾಧ್ಯಗಳೆಂಬ ಅಪ್ಪಭೋಗ . . . ಕಲಸ್ವಾಮ್ಯ
- 21 ವನು ಅಗುಮಾಡಿಕೊಂಡು ಸುಖದಲ್ಲಿ ಅನುಭವಿಸಿಕೊಂಡು ಶ್ರೀ ದೇವರ ದೀಪಾರಾಧನೆ ದೇವಸ್ಥಾನ
- 22 ನದ ಸೇವೆಯನ್ನು ಸಾರೋದ್ಧಾರವಾಗಿ ನಡೆಸಿಕೊಂಡು ಚಿರಕಾಲ ಕಲ್ಯಾಣವನ್ನು ಹಾರೈಸಿಕೊಂಡಿರದೇಕೆಂದು
- 23 ಬರಸಿಕೊಟ್ಟ ಭೂಸ್ವಾಸ್ತಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮದಾನ ಪಟ್ಟಿಪು || ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ||
- 24 ಪರದತ್ತಾಪಹಾರಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂ ಭವೇತು || ೧ || ದಾನ ಪಾಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಭ್ಯೇಯೋನ ಪಾಲನಂ || ದಾ
- 25 ನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ || ೨ || ಶೂರ

### Translation

L. 1

Śrī Śārada-Chandramaulīśvara

LL. 2-11

To Śrī Sachchidānanda-bhārati-svāmī, born from the hands of Abhinava Narasimhabhārati-svāmī, chief of Paramahansa-parivrājakāchāryas, expert in pada, vākya and pramāna, etc (as in LL 1-10 of No 41 up to dweller on the banks of the Tungabhadra ), worshipper of the lotus feet of Vidyāsankara,

(A seal with the letters Śrī Basava inside.)

LL 12-16.

(Verse in praise of Śambhu) Be it well In the prosperous year 1707 of the Śālivāhana era, the cyclic year Viśvāvasu, on the 6th lunar day of the bright half

## MYSORE DISTRICT.

CHAMARAJNAGAR TALUK

36

At the village Santemarahalli in the Hobli of Santemarahalli, on a slab in the land of Basappa situated near the *Musafirkhana*.

Size  $1\frac{1}{2}' \times 1\frac{1}{2}'$ .

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾರೊಕ್ಕಿನ ಶಾಸನಗಳು

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮರಹಳ್ಳಿ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದ ಮುನಾಫರಖಾನೆ ಬಳಿ ಬಸವ್ವನ ಹೊಲದಲ್ಲರುವ ಕಲ್ಲಿನಲ್ಲಿ

ಪ್ರಮಾಣ  $1\frac{1}{2}' \times 1\frac{1}{2}'$ 

- |                        |                  |
|------------------------|------------------|
| 1. ಬಸವ                 | 4. ಹೋಯ್ತು ಹೋಯ್ತು |
| 2. ಮಾದೇಶ್ವರ            | 5. ಅರೆತರೆನೋವು    |
| 3. ನಂಜುಂಡೇಶ್ವರ ಪ್ರಸನ್ನ | 6. ನಾಲ್ಕರಜ್ವರ    |

Translation.

Basava Mâdêsvara May Nanjundêsvara be pleased . it has departed . it has departed Headache (are-tale-nôvu) and intermittent fever (Nâlkara-jvara).

Note

This inscription engraved on a slab in modern Kannada language and characters of the present day is an instance of the methods used by ignorant and superstitious villagers as a remedy for certain diseases which are common among them and are difficult to be cured. A village doctor in Santemarahalli promises to cure the people of the above species of headache and fever if the patients worship the above slab with offerings of cocoanut, presents of money, etc , and drink the water used in washing the slab. He also administers to them the juice of a herb the name of which he keeps secret. On account of the efficacy of the herb and also the strong faith which the patients have in the doctor, some cures are occasionally effected and the doctor gets a name and some money also.

At the village Edûr, near Santemarahalli, on a stone standing in the land of Sankarasetti to the west of Jânipurada-katte

Size  $3\frac{1}{2}' \times 1\frac{1}{2}'$ .

Kannada language and characters.

ಅದೇ ಸಂತೆಮರಳ್ಳಿ ಗ್ರಾಮದಬಳಿ ಜಾನಿಪುರದ ಕಟ್ಟಿಗೆ ಪಶ್ಚಿಮ ಎಡೂರು ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಶಂಕರಶೆಟ್ಟಿ ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲಿನಲ್ಲಿ

ಪ್ರಮಾಣ  $3\frac{1}{2}' \times 1\frac{1}{2}'$

ಮುಂಭಾಗ

1. ಶ್ರೀ
2. ಶುಕ್ಲಸಂವತ್ಸರದ ಶ್ರಾವಣ
3. ಬಂಗರಮಂ ಎಡೆವೂರು ನಾಗಂಣ
4. ನದೇಸಿಯಂಣ ಬಲ್ಲುವದೇಸಿಯಂ
5. ಣ ಅಯ್ಯಮಲೆಯಣನ ದೇಸಿಯಂಣ
6. ಮೋಟಗವುಡ ಮಲಪ್ಪಗವುಡಯವರು
7. ಅಜುಪ್ರಜೆಗವುಡಗಳು ದೇವಲಂ
8. ಗದೇವರಿಗೆ ಕೊಟ್ಟ ಪೋಲೆಯ ಕ್ರಮ
9. ವೆಂತೆಂದಡೆ ನಂಮ ಎಡೆವೂರು ಭೂ
10. ಮಿವೂಳಗೆ ಆ ದೇವಲಂಗದೇವರ
11. ಕೆಣಿಯ ಕಟ್ಟಿಸಿದ ಕೆಣಿಯ ಸಹ
12. ಆ ಕೆಣಿಯ ಕೀಳೇರಿ ಯಲ ಯ

13. ಂನೂಟು ಮಂಣನು ಕೊಡಗೆಯಾ

14. ಗಿ ಬಿಟ್ಟೆವು ಆ ಕೊಡಗೆಯ

15. ಹೊಲಕ್ಕೆ ಕಲ್ಲನೆಡ್ವಿಕೊಡು

16. ವೆವು ಈ ಅರ್ಥಕ್ಕೆ ನಾ

17. ವೆಲ್ಲರೂ ಸರುಚಿಯಂ

ಹಿಂಭಾಗ

18. ದಂ ವೊಡಂಬಟ್ಟುಕೊಟ್ಟ ಪೋಲೆ ಅಯ್ಯ

19. ನಬರಹ ಗವುಡಗಳ ಪೂಪ್ಪ

20. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ

21. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀ

22. ದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀಸಂ

23. ಕರದೇವರು|| ಮಲ್ಲೋಜನ ಮಗನು

24. ದೊಡ್ಡೋಜನ ಬರಹ||

### Transliteration

1. śrī
2. Śukla-samvatsarada Śrâvana
3. ba || Mam Edevûru Nâgamna-
4. na Dêsiyamna Balluva Dêsiyam-
5. na Ayya Maleyanana Dêsiyamna
6. Môtagavuda Malappagavuda yivaru
7. âru prajegavudugalu Dêvalim-
8. ga-dêvarige kotta vôleya krama-
9. vemtemdade namma Edevûra bhû-
10. mivolage â Dêvalimgadêvara
11. kereya kattisida kereya | saha
12. â kereya kileriyali yi-
13. mñûru mamnanu kodage-yâ-

14. gi bittevu â-kodageya

15. holakke kalla nedsi kodu-

16. vevu yi artthakke nâ-

17. vellarû saruchiyim-

18. dam vodam battukotta vôle

Ayya-

19. na baraha gavudagala voppa

20. śrī Dêsinâta śrī Dêsinâta

21. śrī Dêsinâta śrī Dêsinâta srī

22. Dêsinâta srī Dêsinâta śrī Sam-

23. karadêvaru | Mallôjana maganu

24. Doddôjana baraha. '

*Translation.*

Good fortune On Tuesday, 11th lunar day of the dark half of Śrâvana in the year Śukla, the following six praje-gaudus of Edevur, Nâganna's (son?) Dêsiyanna, Balluva Dêsiyanna, Ayya, Maleyanna's Dêsiyanna, Môtagauda and Mallappagauda have granted the following *vôle* (charter) to Dêvalingadêvar — For having built a tank named Dêvalingadêvara-kere in our village Edevûr, we have given away as kodagi, a plot of land of the area of 100 *mannus*, behind the lower bund (kîlêri) of the said tank (to Dêvalingadêvar). We shall set up a stone in the above kodagi land (to mark the gift) To this we have all agreed voluntarily and granted this *vôle*.

The writing of Ayya. The signature of the gaudus — Śrî Dêsinatha Śrî Dêsinâtha Śrî Dêsinâtha Śrî Dêsinâtha Śrî Dêsinâtha Śrî Śankaradêvaru : The writing of Doddôja, son of Mallôja.

*Note*

This records the grant of some land to one Dêvalinga-dêvaru (who was probably a Lingâyat priest from his name) for having built a tank at the village Edevûr, same as Edûr, in which this inscription is found. The donors were the *praje-gaudus* of the village. They got this inscription slab set up.

No date in terms of the Saka era is given. From the nature, and the paleography of the record, it is probable that the grant belongs to the end of the 14th century and that the date given, *viz*, Śukla sam. Śrâvana ba. 11 Mam may correspond to Tuesday 17th August 1389.

As is common in several inscriptions, the donors have affixed the names of the local deities Dêsinâthadêvaru and Śankaradêvaru for their signatures. One of the donors named Ayya wrote the grant and got it engraved by a sculptor named Doddôja. No king is named in the grant.

## 38

At the village Basavatti in the same hobli, on a slab set up near the Îsvara temple. [Plate XXIV]

Size 4' × 4'.

Old Kannada language and characters

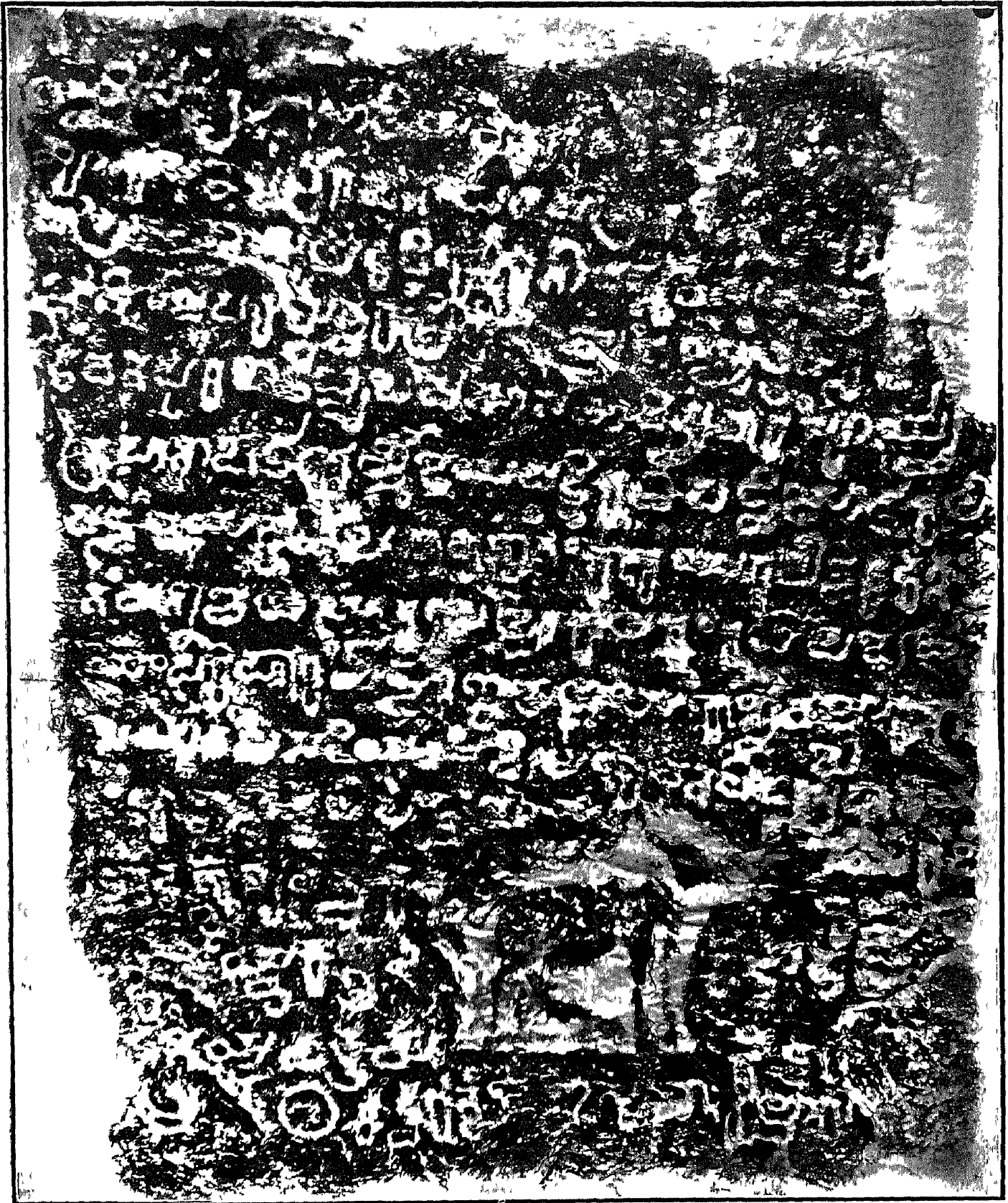
ಅದೇ ಸಂತೇಮರಳಿ ಹೋಬಳಿ ಬಸವಟ್ಟಿ ಗ್ರಾಮದ ಈಶ್ವರ ದೇವಸ್ಥಾನದಬಳಿ ನಟ್ಟ ಕಲ್ಲು

ಪ್ರಮಾಣ 4' × 4'

ಹಳಗನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ

- 1 ಸ್ವಸ್ತಿಸಕನ್ಯಪಕಾಲಾತೀತಸಂವತ್ಸರಸತಂಗಳಿ
- 2 ಒೂನೂಱಿ ಇರ್ಪ್ಪತ್ತೆ ರಡನೆ ವರಿಷ್ ಪ್ರವರ್ತಿಸೆ ಶ್ರೀಪುರು [ಷದೇ]
- 3 ವಪೆಮ್ಮಾರ್ಡಿ ಪ್ರಿಧುವೀಕೊಬ್ಬಣಿ ವಮ್ಮಾರ್ಧಮ್ಮಾರ್ ಮಹಾ [ರಾ]

STONE INSCRIPTION OF THE GANGA KING SRIPURUSHA



(No 38—p 236 )





4. ಜಾಧಿರಾಜ ಪರಮೇಶ್ವರಂ ಪ್ರಿಥುವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತ ಮಿರೆತ
5. ಇವನಪುರದೊಳಿಟ್ಟ ಪಾಪಮಾನಮಾದಿತ್ಯವಾರಂ ನೂರ್ಯ್ಯ
6. ಗ್ರಹಣದೊಳು ಅಮ್ಮೆಳೆಯಪಳ್ಳಿ ಕುಣಿಪಟ್ಟಿಯೊಳೆ ಕಲ
7. ಪಟ್ಟೊಡೆಯ ಕುಣಿಂಬ ಗಾವುಣ್ಣಂಗೆಂ ಕಟಕಯಗಂ ಬಿಟ್ಟೆರಡುಗ್ಗಂಡು
8. ಗಂಮಣ್ಣ ದೆಹಿಯೊಕ್ಕಲೆಲ್ಲಾ ಕಾಲಕ್ಕಂಕುಣಿಂಬದೆಹಿ
9. ಯಂ ಪರಿಹಾರಂ ಬಿಟ್ಟರ್|| ಈತೆಹಿಯ ಕೊಣ್ಣವರ್ಬಾರಣಾ
10. ಸಿಯುವಂಬನದಿಯುವಂಕವಿರೆ ಯುವನ ವಿದಬ್ರಹ್ಮಾತಿಯ
11. ನುಣ್ಣೋನ|| ಕಲಿಪಟ್ಟೊಡೆಯರ ಬಿ
12. ಟ್ಟರ್ ದುಗ್ಗುನೈ ವಿನ್ನಕಮ್ಮಾರ್ ಯ್ಯ . .
13. ನ್ಡುಗೆ ಯ್ಡುಕನ್ನೆಳೆ ಕಿಳ್ವಾಳಿ ?
14. ಗೆಯ್ಡು ದತ್ತಮಂ ಕೊಟ್ಟರ್||
15. ಕಳ್ಳರನ್ನದೆ ಈಸುವಾರೆಲ್ಲೊರಂ

*Transliteration.*

- 1 svasti Sakanripa-kālātita-samvatsara- [satamgalê-]
2. lûnûra irppatteradane varisha pravarttise Śrîpuru [shadê]-
3. -va-permmâdi Prithuvî-kongunivarmma dharmma-mahâ [râ]-
4. jâdhirâja paramêśvaram prithivîrâjyam geyyuttamire Ta-
5. lavanapuradol ildu Pausha-mâsam Âdityavâram sūryya-
6. grahanadolu Armmeleyapalli Kuripattiyole Kali-
- 7 pattodeya Kurimbagâvundamgam Katakayagam bitteraduggamdu-
8. gam mannadereyokkal ellâ-kâlakkam kurimbadere-
9. yam parihâram bittar | î-tereya kondavar b-Bâranâ-
10. siyuvam basadiyuvam kavileyuvan alida brahmâtīya-
11. n undôn || Kalipattodeyara bi-
12. ttar Duggunya Visvakarmmâryya .
- 13 ndu geydu kanteli kilvâlara ?
- 14 geydu dattamam kottar ||
15. kalvarennade isuvâr ellôrum

*Translation.*

Be it well. During the year 722 after the time of the Saka king, while Śrîpurushadêva-permânadi Prithuvi-konganivarma dharmamahârâjâdhirâja-paramêśvara was ruling the earth —

Residing in Talavanapura he granted during the month of Pushya, on a Sunday with solar eclipse for all times free from imposts, taxes on 2 khandugas of land bestowed on Kalipattodeya Kurimbagâvunda and Katakaya who were dwelling in the sheep-pen (kuripatti) of Armmeleyapalli and also kurimbadere (taxes on shepherds). He who collects this tax will be guilty of the sin of slaying Brahmans and

destroying Benares, *basadis* (Jain temples) and tawny cows Kalipattodeyar granted and Viśvakarmâchârya of Duggunî wrote this and made a gift of it.

Without stealing all should give (the taxes above named)

### Note

This inscription is important as it is one of the earliest inscriptions on stone of the Ganga kings. There is only one such dated inscription of the Ganga king Śrīpurusha published in P 36, M A R 1918 which is dated Ś 710 or 788 A. D. The present grant is dated S' 722. No cyclic year is given. The only details of dating found are the month Pausha, the week-day Sunday and the solar eclipse. During the year Ś 722, the new moonday of Pausha corresponds to January 17, 801 A. D. on which day the tithi of Amâvâsya began  $21\frac{1}{2}$  ghatikas after sun-rise. But no solar eclipse is found to occur on that day according to Svami Kannu Pille's Ephemeris. This detail might have been added to make the occasion appear more sacred.

The only year close to this date in which all the details regarding month, tithi and solar eclipse agree is S' 712. In this year Pushya ba 30 falls on Sunday 9th January A. D. 791 and a solar eclipse occurs on the same date. But the word "Irppatteradane" in l-2 cannot be read or interpreted as meaning 12.

Taking the date Jan 17, 801 as the date of the grant, this would extend the date of Śrīpurusha to 801 A. D. and make him a contemporary to some extent of the Râshtrakûta king Gôvinda III 794-814. According to Rice, Śrīpurusha's successor Śivanîara Saigotta came to the throne in the latter part of the 8th century (Mysore and Coorg from the Inscriptions, P 40). Jeaveau Dubreil in his early History of the Dekhan merely gives 788 A. D. as the date of Śrīpurusha.

Regarding the other details furnished in the present grant we find that Talavanapura or Talakâd was the capital of the Gangas in the reign of Śrīpurusha. A plot of land of the sowing capacity of 2 khandugas seems to have been granted free of taxes to Kalipattodeya Kurimbagâvunda and Katakaya. They were also granted the *kurumbadeve* of the village, *viz*, the tax on shepherds. The former was a kurimbagâvunda or headman of the kurumbas (shepherds). His proper name Kalipattodeya occurs in line 11 of the grant. That a tax was imposed even in these early times (801 A. D.) on the shepherds is clear from this grant.

The village in which the land was situated is called Armmeleyapalli. This village is probably the same as Ambale, a village in Yelandur Taluk, a few miles off from Basavatti, the place of find of the present inscription.

The reason for the grant is not clearly given in the record. The donees were the heads of kuribatti or the part of the village where sheep were kept and probably on account of this office they are granted the land and remission of taxes.

As the destruction of Basadis or Jaina temples is included in the imprecatory sentence in this grant as a great sin along with the slaying of cows and Brahmins, etc., it is probable that the author of the inscription was either a Jaina or had great reverence for the Jaina religion

Viśvakarmāchārya is named as the engraver of the grant but the lines referring to him, *viz.*, 12-14 are very corrupt and the meaning is far from clear.

The letters belong to the end of 8th century or beginning of 9th century At

### Paleography

the end of lines 2 and 3, some letters are effaced and in line 1 the letters *satamgale* are very faintly carved and cannot be clearly made out The letter *lū* at the beginning of line 2 looks almost like *mū* Moreover *elū-nūra* is written in place of *elu-nūra*

An elephant is carved in the lower part of the inscription probably to indicate that it is a Ganga record It is usual to find a cow or calf in the beginning of a grant and occasionally below a grant also but an elephant is rarely found below a grant Owing to the insertion of this elephant and the poor engraving of lines 11-14, it is difficult to make out the full sense of the last portion of the record

### 39

At the same village Basavatti, on an oil-mill in the land of Mādappa

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತಮರಳ್ಳಿ ಹೋಬಳಿ ಬಸವಟ್ಟಿ ಗ್ರಾಮದ ಮಾದಪ್ಪನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲುಗಾಣ.

ಸುತ್ತಳತೆ ಪ್ರಮಾಣ 3' × 6".

ಎದಭಾಗ

1. ಸ್ವಸ್ತಿಶ್ರೀವೀರನಾ	10 ನ ಮಗ ಕೇತ
2 ರಸಿಂಹದೇವರಸರು	11. ಗವುಡನ ಮ
3 ಪ್ರಥುವೀರಾಜ್ಯಂಗೈ	12. ಗ ಹರಗವುಡ
4. ಯುತಿರಲು ವಿಷು	13. ನ ಮರಾಹಲ್ಯ
5. ಸಂವತ್ಸರದ ಆ	14 ಮಲ್ಲಕಾರ್ಜು
6. ಪಡ ಸು ೨ ಸುದ	15 ನ ದೇವರಿಗೆ ಇ
7. ಉ ಭಸೆಟ್ಟಿ	16. ಕಿದ ಗಾಣ ಎಡೆ
8. ಯ ನಲ್ಲರದ	17 ಯೂರ ಮಾದಿ ಕಾ
9. ಹರಿತಿಗವುಡ	18 ಏನ ಧರ್ಮ

*Transliteration*

1	svasti sri Viranâ-	10	na maga Kêta-
2	rasimhadêvarasaru	11	gavudana ma-
3	pruthuvîrâjyam gai-	12	ga Haragavuda-
4.	yyuttîralu Dâtu-	13	na Marâhalya
5.	samvatsarada Â-	14.	Mallikârju-
6.	shâda su 3 suda	15	na dêvarige 1-
7.	lu Bhasetti-	16.	kida gâna Ede-
8.	ya Nallurada	17.	yûra Mâdikâ-
9.	Haratigavuda-	18	lana dharmma

*Translation.*

Be it well. While the illustrious Vira Nârasimha-dêvarasar was ruling the earth, on Friday, 3rd lunar day of Âshâdha in the year Vishu, an oil-mill was set up for the service of the god Mallikârjuna in the village Marahalli belonging to (or constructed by) Haragauda, son of Kêtagauda who is the son of Haratigauda of the village Bhasettiya Nallûr This is the charity of Mâdikâla of Edeyûr.

*Note.*

This records the setting up of an oil-mill in the village Basavatti called Bhasetti-Nallûr, the income of which was to be used for services in the temple of Mallikârjuna of Marahalli (same as Sante Marahalli), about two miles off from Basavatti. The donor is said to be Mâdikâla of the village Edeyûr (same as Edur, about 3 miles off from Basavatti)

The date of the record is not given in terms of the Śaka era. It is given as Friday 3rd lunar day of the bright half of Âshâdha in the year Vishu during the reign of the Hoysala king Vira Nârasimhadêvarasar From the nature of the characters used the Nârasimhadêvarasar of this record may probably be Nârasimha II. The date will then correspond to 23rd July 1221, a Friday, taking the solar month corresponding

## 40

At the village Telanûr in the same hobli, on the *tôranagamba* (stone gateway) in front of the Mahankâlî-amma temple.

## Kannada language and characters

ಅದೇ ಕೋಟಿ ತೆಳನೂರು ಗ್ರಾಮದ ಮಹಂಕಾಳಿ ಅಮ್ಮನವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ತೋರಣಗಂಬದಲ್ಲರುವ ಶಾಸನ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವರ ಅರಿಯ ವಿಧಾಡ ಭಾ
2. ಪೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀಮನ್ ಮ
3. ಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಬುಕ್ಕರಾಯ
4. ನ ಕುಮಾರ ಹರಿಹರರಾಯನು ಪ್ರಿದ್ವಿರಾಜ್ಯಂಗೇಉತ್ತಿದ್ದ

5. ಲ್ಲ ಶಕನಕಾಲ ೧೩೧೦ ವರುಷನಂದೆ ವಿಭವ ಸಂವತ್ಸರದ ಚ
6. ಯಿತ್ರ ಬ ೧೦ ಗು ತೆಳ್ಳನೂರ ಮಹಂಕಾಳಿ ದೇವಿಗೆ ಅಕ್ಕಸಾಲೆ ಸೋ
7. ಮೋಜನ ಮಗ ಕಾಯ್ಲೋಜನು ನಿಲ್ಲದ ಕಲ್ಲತೋರಣ ಶ್ರಿ ಶ್ರಿ ಶ್ರಿ

*Transliteration*

1. svasti śrīman mahāmamdalêśvara ari[râ]ya vibhâda bhâ-
2. shege-tappuva-râyaiagamda chatu-samudrâdhipati śīman ma-
3. hârâjâdhirâja râjaparamêśvara sîi Vira Bukkarâya-
4. na kumâra Harihararâyanu prithvirâjyamgeuttirdda-
5. li Śakanakâla 1310 varusha samda Vibhava-samvatsarada Cha-
6. yitia ba 10 Gu Tellanûra Mahamkâli-dêvige akkasâle Sô-
7. mōjana maga Kâlkōjanu nilsida kallatōrana sîi śrī śrī

*Note.*

This records the setting up of the stone gateway (*kalla-tōrana*) by Kâlkōja, son of Akkasâle (goldsmith) Sômōja, for the temple of the goddess Mahām-kâli in the village Tellanûr during the reign of the Vijayanagar king Harihararâya II

It is dated Ś 1310 Vibhava sam Chai. ba. 10 Gu The date falls within the reign of Harihara II and corresponds to April 2, A.D. 1388, a Thursday.

41

At the same village Telanûr, on a slab lying on the tank-bund

Size 5' × 3'

Kannada language and characters.

ಅದೇ ತೆಳನೂರು ಗ್ರಾಮದ ಉರಕೆಯ ಪರಿಯಮೇಲೆ ಬಿದ್ದಿರುವ ಕಲ್ಲನಲ್ಲ

ಪ್ರಮಾಣ 5' × 3'

1 ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮ	10 ವಾಸೆ ಯುತ್ಸಂಗಿ ಹಾನುಂಗ ಲೋಂಣ್ಣ
2 ಹಾ ಶಬ್ದ ಮಹಾ ಮಣ್ಣಿಳೇಸ್ವರಂ	11 ಭುಜಬಳ ವೀರಗಂಗ ಜಗದೇಕಮಲ್ಲ
3 ದ್ವಾರಾವತೀಪುರ ಪರಮೇಸ್ವರಯಾ	12 ಶ್ರೀನಾರಸಿಂಗಹೊಯ್ಸಳ ದೇವರುಪ್ಪಿಧಿ
4 ದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ಸಮ್ಯ	13 ವೀ ರಾಯ್ಯಂಗಿಯುತ್ತಿರೆ ಸ್ವಸ್ತಿ ಸಕವರಿ
5 ಕ್ತಚೂಡಾಮಣಿ ಮಲಪರೋಳಣ್ಣ	14 ಪಂ ಸ ೧೦೦೦೯೯ ವರಿಷ ಹೋದಿಂ
6. ಅವನೀಸೇತ್ಯಾದಿ ನಾಮಾವಳಿಸರಪ್ಪ	15 ಬಳಿಕ ವಿರೋಧಿ ಸಂವತ್ಸರದ ಕನ್ನೆ ಮಾ
7 ಶ್ರೀಮನ್ಮಹಾಮಣ್ಣಿಳೇಸ್ವರಂ ತ್ರಿಭು	16 ಸ ಕೃಷ್ಣಪಕ್ಷದ ಅಷ್ಟಮಿ ಸೋಮವಾ
8 ವನಮಲ್ಲ ತಳಕಾಡು ಗಂಗವಾದಿ	17 ರ ತೆಳ್ಳನೂರ ಮಸ್ತಿಯು ವಿಸ್ವಕರ್ಮ ಕೊಂಗು
9 ನೊಂಬವಾದಿ ಕೊಂಗುನಂಗಲಿಬನ	18 ಣೆಯರ ಮಾಯಣಾಚಾರಿಯ ಮಗಂ ಕೇತಾಚಾರಿ.

## Transliteration

1. svastī samadhigata-pamcha-ma-	12 śrī Nārasimha Hoysala dēvaru
2. hāśabda mahāmandalēsvaram	prithi-
3. Dvārāvatīpura-paramēsvara Yā-	13. vīrāyyam geyuttire svastī Sakavarī-
4. dāvakulāmbara-dyumanī samya-	14. sham sa 100099 varīsha hōdīm
5. ktva-chūdāmanī Malaparolganda	15. balika Virōdhīsamvatsarada
6. avanīsētyādi nāmāvalī-sarappa	Kanne-mā-
7. śrīman mahāmandalēsvaram Tribhu-	16. sa kṛṣṇapakshada ashtamī
8. vanamalla Talakādu Gangavādi	Sōmavā-
9. Nolambavādi Kongu Nangali Bana-	17. ra Tellanūra māstīyu Viśvakarmma
10. vāse Yutsamgi Hānumgalgomnda	Kongu-
11. bhujabala Virāganga Jagadēka-	18. niyara Māyanāchārīya magam
malla	Kētāchārī

## Note.

This records the death of a woman as *māsti* during the reign of the king Jagadēkamalla Nārasimha Hoysaladēvarī, possessed of the titles, obtainer of the band of five musical instruments, mahāmandalēsvara, supreme lord of Dvārāvatīpura, a sun to the firmament that is the Yādava race, crest-jewel of righteousness, lord over Malepas, Tribhuvanamalla, conqueror of Talakādu, Gangavādi, Nolambavādi, Kongu, Nangali, Banavase, Uchchangī (written here as Utsangi), and Hanungal and bhujabala-vīraganga. Māsti or mahāsati is a woman who immolates herself on the death of her husband usually by being burnt on his funeral pyre. In this record, the *māsti* is not named but is simply called the Māsti of Tellanūr (the village Telanūr in which the stone is set up). The date too is not properly given. We find in lines 13-16 "after the Śaka year 100099 (S' 1099) in the year Virōdhī, on Monday the 8th lunar day of the dark half of Kannemāsa." What happened on this day, whether it is the death of the Māsti or the setting up of the stone record, is not stated. After this we find the words the Māsti of Tellanūr and after that the name Kētāchārī, son of Viśvakarma Konguniyara Māyanāchārī. Whether Kētāchārī is the husband of the Māsti or whether he is her son who set up the inscription stone in her memory or whether he is merely the engraver who carved the inscription cannot be definitely determined. The last alternative seems to be the most probable.

Regarding the date, we find S' 1099 is Hēvilambi. The first Virōdhī coming after this is S' 1151. The date Virōdhī sam. Kanne ba. 8 corresponds to 12th September 1229 A.D. a Wednesday and not Monday as stated in the record. But perhaps the week-day is wrongly spelt as Sōmavāra in place of Saumya-vāra. This date falls within the reign of Nārasimha II, son of Ballāla II, who conquered the fort of Uchchangī, one of the titles used in the epigraph for Nārasimha being

conqueror of Uchchangī What was the necessity for mentioning the year Ś 1099 when later we have the date Virôdhī, Ś 1151 ? Probably the first date denotes the date of the death of the māstī and the second the date of the inscribing of the record.

## 42

On a viragal near the tank in the same village Telanūr

Size 2'-6" × 2'-0"

Kannada language and characters

ಅದೇ ಗ್ರಾಮವ ಕೆರೆಯಬಳಿ ವೀರಗಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 2'-6" × 2'-0"

1. ತೆನಳನೂರ ಕೊಂಗುಣಿಗರ ಕಾಳ್ಯಾವುಂ	9 ಕಡ್ಗ ಬಸಿದು ಬಿಟ್ಟು . . .
2. ಡನ ಮಗ ಮಂಚಗಾವುಂಡನ	10. . . . .
3. ಳಿಯಂ ಮದ್ದಗಾವುಂಡನ ಮಗ	11 . . .
4. ಮಾಚಗಾವುಂಡನುಂ ತೆನಳ	12 . . . . .
5. ಪುರ ಸೋಮಗಾವುಂಡನಮಗಂ	13 ಗಳಾಗಿ ಒನ್ನು ಚಾಮು
6. ಬಮ್ಮಗಾವುಂಡನುಂ ಹೊರ	14 ಣ್ಣ ಪುರದ ಕೆರೆಯಮೂ
7. ಮೂಡತಂ ದಟ್ಟಿ ಗಾವುಂಡು	15 ಡಣ ತೂಂಬನು ದೇವಗ್ಗೇಬಿ
8. ಗಳು ಮೆಟ್ಟಿ ಕಟಚಾರಿಯವ .	16. ಟ್ತನ

## Note

This inscription is full of lacunæ in lines 7, 9, 10 and 11 owing to the letters being quite worn out and thus become illegible. It seems to record the gift of some rent-free land to Katāchārī by certain gaudas of Tenalavūr, named Māchagāvavunda, son of Maddagāvunda, son-in-law of Manchagāvunda, son of Kongunigara ? Kālgāvunda, and Bamma-gāvunda, son of Sōmagāvunda, and Mūletamdatigāvunda. It also records the gift of the eastern weir of the tank at Chāmundapura for the services of some deity (not named)

No date is given nor is the reigning king named in the record. The characters seem to belong to 10th century. The meaning of lines 9-12 cannot be clearly understood

## 43

On a broken slab near a well by the side of the tank-bund at the same village Telanūr

Size 4' × 3'

Kannada language and characters.

ಅದೇ ತೆಳನೂರು ಗ್ರಾಮವ ಬಾವಿಯ ಕಟ್ಟೆಬಳಿಯಿರುವ ದೊಡ್ಡ ತುಂಡು ಕಲ್ಲಿನಲ್ಲಿ.

1. ಶಾಶನ
2. ಮೂಗೂರ ನೀಮೆಯ ಒಳಗಣ ತೆಳ . . . . .

3. ನು ಇಕ್ಕಿ ಆ ಪಲಕ್ಕಿಯ ಉಂಬಳಿಗೆ ಕೊಟ್ಟವಾಗಿ ಆತ್ಮನೂರ
4. ಗ್ರಾಮಗಳು ಚತುಸ್ವೀಮೆಯ ವೊಳಗಣ ನಿಧಿ ನಿಕ್ಷೇಪಜಲ ಪಾಪಾಣ
5. ಆಗಾಮಿಸಿದ ಸಾಧ್ಯಗಳೆಂಬ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಗಳನು ನಿಮ
6. ಪಪುತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾರ್ಕ ಸ್ಥಾಯಿಗಳಾಗಿ ಸುಖದಿಂ
7. ಅನುಭವಿಸಿಕೊಂಡು ಬರುವುದು ಬ್ರಹ್ಮಾದಾಯ ಸರ್ವಮಾನ್ಯ
8. ಸ್ತಾನಮಾನ್ಯಗಳನು ಪೂರ್ವ ಮರ್ಯಾದೆಯಲ್ಲಿ ನಡೆಸಿ ಬಹಿರಿ ಎಂದು ಕೊಟ್ಟ ಸಿಲಾಶಾಸನ ಸ್ಮದತ್ತಾ ದ್ವಿಗುಣಂ  
ಪುಣ್ಯಂ ಪರದತ್ತಾ
9. ನು ಪಾಲನಂ ಪ[ರ]ದತ್ತಾ ಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಕಲಂ ಭವೇತ್ ಶ್ರೀರಾಮಚಂದ್ರ

*Note.*

This is a fragmentary record, the top portion having disappeared. Some letters at the end of lines 1, 2 and 3 are also lost. As it is, the record seems to register the grant of the village Telanûr in Mûgûr-sime as *pallakki-umbali* (gift of land for the maintenance of a palanquin) to some one whose name is lost. All the rights of land such as treasures underground, etc., were transferred to the donee but the previous gifts to Brahmans and temples are required to be maintained by the terms of the grant. The usual imprecatory stanza is found at the end. After this comes the signature Râmachandra. No date nor the name of the ruling king is given but the signature probably indicates one of the early Âravîdu kings at Vijayanagar whose favourite deity was the god Râmachandra of Penugonda. The characters too belong to about the same period (end of 16th century A D.)

44

On another broken slab in the parapet wall of the same well

Kannada language and writing.

ಅದೇ ತೆಳನೂರು ಗ್ರಾಮದ ಕೆರೆಯಬಳಿ ಬಾವಿಯ ಕಟ್ಟಿಗೆ ಸೇರಿಸಿರುವ ತುಂಡುಕಲ್ಲು

ಅಕ್ಷರವಿರುವ ಕಲ್ಲಿನ ಪ್ರಮಾಣ 3' × 2½'.

ಮೇಲ್ಭಾಗ ಒಡೆದುಹೋಗಿದೆ

1. ಂ ಡಗಾಣದೆ
2. ವಾರಾದೊಳಾದಿ . . .
3. ಪುರ ಸುಂಕಸಹಿತವಾ . . . . .
4. ವರು ಕವಿರೆಯು ಮನಡಿದವರು . . . . .
5. ಟಿ ಯೋಳ್ ಪುಟ್ಟುವರ್ ಇದಂ ಮಿಕ್ಕನದವಂ ಮುತ್ತರನಸೊಯಿ
6. ಮಿಕೊಮಾರಗದ್ಯಾಣದ ದಣ್ಣವಂತೆಣುವ

*Note.*

This inscription is very fragmentary, the top and a side of the slab being broken and lost. It seems to record the gift of certain taxes such as oil-mill tax, customs duties in some village to some one. It is interesting to find that in addition to the usual imprecation of the violaters of the grant incurring the sin of slaughtering



cows, the record also contains a provision for the levy of a fine of a Komâra gadyâna from those who interfere with the grant. This had to be paid to one Muttarana Sôyi . For Komâra-gadyâna, see E C XI. Inter p 9

No date is given The characters seem to belong to 13th century

## 45

On the *baluptha* of Śambhulingêśvara temple in the same village Telanûr

Kannada language and characters

ಅದೇ ಗ್ರಾಮದ ಶಂಭುಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಬಲಿಪೀಠದಲ್ಲಿ ಕೆತ್ತಿರುವುದು

- 1 ಕೆಳನೂರ
2. ಕೆಂಗೋಜನು ಗೆಯಿ
- 3 ದ ಕಲ್ಲು

Note

This merely records the setting up of the above *baluptha* (a slab on which food offerings are placed by temple priests for minor deities) by Kengôja of Telanur, a stone carver.

The characters seem to belong to 18th century

## 46

At the village Ummattûr in the hobli of Ummattûr, on a slab set up in the land of Chaudimâdana Râchasetti

Size 5' × 2'.

Kannada language and characters.

ಉಮ್ಮತ್ತೂರು ಹೋಬಳಿ ಕನಬಾ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಚವಡಿಮಾದನ ರಾಚಶೆಟ್ಟಿ ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 2'

- |   |   |
|---|---|
| 1 ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ . . . . . ರವೇ . .     | 16 ಆ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ ಚತುಸೀಮೆಯೊಳಗುಳ ಗದೆ     |
| 2. ಕೃನಗರಾ                                   | 17 ಬೆದಲು ಸುಂಕ ಸುವರ್ನಾದಾಯ ಕಾಡಾರಂಥನೀ        |
| 3. ಸ್ವಸ್ತಿ .                                | 18. ರಾರಂಥ ತೋಟ ತುಡಿಗೆ . . . . .            |
| 4. ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೫೧೦ ನಂದವ                | 19. ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿ    |
| 5 ತಮಾನಕ್ಕೆ ಸಲುವ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ           | 20 ಸಿದ್ಧ ಸಾಧ್ಯಂಗಳೆಂಬ ಅಷ್ಟಭೋಗ ತೇಜಸ್ವಾಪ್ಯ   |
| 6 ಫಾಲ್ಗುನ ಬಹುಲ ೫ . . . . .                  | 21 . . . . . ಮಾಡಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿ        |
| 7 ರಾಜ ಪರಮೇಶ್ವರ                              | 22 ಅನುಭವಿಸಿಕೊಂಡು ಬಹದುಯೆಂದುಕೊಟ್ಟ           |
| 8 ಕಟಕತಿ ಮಹಾರಾಯರು ಪ್ರಿದ್ಧಿರಾಜ್ಯಂಗೈವಲ್ಲಿ      | 23 ಸ್ಥಾನಮಾನ್ಯ ಪೂರ್ವಕವಾಗಿ . . . . .        |
| 9 . . . . ಮಹಾದೇವ ದೇವೋತ್ತಮ.                  | 24 . . . . .                              |
| 10 ಭುಜಂಗೇಶ್ವರ ದೇವರ ಅಂಗಭೋಗ                   | 25. . . . .                               |
| 11. ದೇವಪ್ರಗಾಡರ ಮಕ್ಕಳು .                     | 26. . . . .                               |
| 12. ಕಾರಾಂತಕ ಪೊಡೆಯರು ಕೊಟ್ಟ ಗ್ರಾಮದ ಶಿರಾ       | 27 . . ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋಹರೇತ [ವ್ರ]  |
| 13. ಸಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ಉಮ್ಮತ್ತೂರ ಗ್ರಾಮಕ್ಕೆ | 28 ಸುಂಧರಾಂ ಪಪ್ಪಿರ್ವರ್ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ |
| 14. ಸಲುವ ಕಾಲುವಳಿ ಪುರ ಕೊಲ್ಲಗಾಂಡನಪುರವೆಂಬ      | 29 ಜಾಯತೇ ಕ್ರಿಮಿ                           |
| 15. ಗ್ರಾಮ ೧ನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಟ್ಟವಾಗಿ       |   |

*Note.*

This inscription is full of lacunæ owing to the letters being quite worn out and not easily legible. It is dated S' 1510 Sarvadhâri sam. Phâl. ba. 5 which corresponds to 25th February 1589, a Tuesday. But the details of the date are not clearly legible in ll '4 and 5.

The record belongs to the reign of the Vijayanagar king Venkatapatirâya (I) (1586-1615). It registers the grant of the village Kollagaundanapura, a hamlet (kâlual) of the village Ummattûr, free of taxes for the services in the temple of god Bhujangêśvara in Ummattûr. The donor is named Kâlâmtaka-vodeyar son ? of Dêvappagauda, who was probably a subordinate under the Vijayanagar king.

The usual imprecatory verse about the punishment to those who confiscate a land, etc, is found at the end of the grant.

## 47

At the village Dêmali in the hobli of Ummattûr, on a slab set up in the land of Vîrappana Mâdappa to the north

Size 4' x 3'

Kannada language and characters

ಅದೇ ಉಪ್ಪತ್ತೂರ ಹೋಬಳಿ ದೇವಲಿ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ವೀರಪ್ಪನ  
ಮಾದಪ್ಪನ ಹೊಲದಲ್ಲಿ ನೆಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' x 3'

1. ೦ ಯೀಶ್ವರ ಸಂವತ್ಸರದ ಆಶ್ವಯುಜ ಸು ೧೦ ರ ಶ್ರೀ
2. ೦ ಸಾಳುವ ಗೋವಿಂದ ರಜ ಆಯ್ಯನವರು . . . . .
3. ೦ ರ ನಿಮಿಸ್ಥಾನದ ಪುರಹರ ಭುಜಂಗೇಶ್ವರದೇವರಿಗೆ
4. ೦ ಮತೂರು ಸ್ಥಳದ ಬಾಗುಳಿಯ ಪುರುವನು ಸರ್ವಮಾನ್ಯವಾಗಿ
5. ೦ ಯೀ ಪುರಕೆ ಸಲುವಗದೆ ಬೆದಲು . ತಲಡು
6. ಕೆಟಿ .
7. ೦ ಮಲಗ
8. ದುಕೊಂ
9. ಬಿಟ ಪುರ ಇಮಟಕ್ಕೆ

*Note*

Several letters in lines 6-9 of this record are quite worn out and are illegible. It records the gift of the village Bâguli, free of taxes and with all rights for services in the temple of Bhujangêśvara of the village Ummattûr by Sâluva Gôvindarâja Ayya. The donor was a minister under Krishnarâya (1509-1529), king of Vijayanagar, and was the ruler of Ummattûr, Terakanâmbi and other districts to the south of Mysore (See M. A. R. 1931, p 150, for Gôvindarâja)

The date of the record is given as the 10th lunar day of the bright half of Āśvayuja in the year Īśvara. The only year Īśvara associated with Gōvindarāja is 1517, and the date is therefore probably equivalent to 24th September 1517

48

## MADDUR TALUK

At Rāyasettipura, in the hobli of Koppa, on a slab to the east of the Sōmēśvara temple (Mandya Taluk 62 revised)

Size 4'-8" × 3'

Kannada language and characters

ಮದ್ದೂರು ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು

ಕೊಪ್ಪದ ಹೋಬಳಿ ರಾಯಶೆಟ್ಟಿಪುರದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಪೂರ್ವಕ್ಕೆ ನಿಂತಿರುವ ಕಲ್ಲಿನಮೇಲೆ  
(ಮಂಡ್ಯ ತಾಲ್ಲೂಕು 62ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿ).

ಪ್ರಮಾಣ 4'-3" × 3'

- 1 ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಮೂ
- 2 ಲಸ್ತಂಬಾಯ ಸಂಭವೆ || ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನು ಮಹಾ ಮಹಮನಪ್ಪ ಶ್ರೀ ಕೈಳಾಸ ಪುರವರಾಧೀಸ್ವರಂ
- 3 ಪಾರ್ವತೀವಲ್ಲಭಂ ಭಸ್ಮೋಧೂಳಿತದಸಭುಜ ಪಂಚವಕ್ತ್ರ ಪರಮೇಶ್ವರನ ಪೊಲಗದ ಭಿಂಗೀಶ
- 4 ಚಂಡೀನ ಮುಕ್ತವಾದ ಸಾಲೋಕ್ಯ ಸಾಮೀಪ್ಯ ಸಾರೂಪ್ಯ ಸಾಗುಬ್ಜ ಪದವಿಯಂಪ
- 5 ಡದ ದೇವರೋಕದ ದೇವಗಣಂಗಳು ವೀರಭದ್ರ ವೀರಸೋಮನಾಥ ದೇವರ ಪ್ರಸ್ತವಂ
- 6 ಗಳ || ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನು ಮಹಾಮಂಡ [ಳೇ] ಸ್ವರಂ ತಳಕಾಡು ಗಂಗವಾಡಿ ನೇಣಂಬವಾಡಿ ಬನವಾಸೆ
- 7 ಪುಚಂಗಿ ಕೊಂಗು ನಂಗುಲ ಗೊಂಡ ವೀರ ಬುಜಬಲ ವೀರಗಂಗನಸಹಾಯಸೂರ ಸನಿವಾರಸಿ
- 8 ದಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ನಿಸಂಕಪ್ರತಾಪ ಹೊಯಿಸಳ ವೀರಬಲ್ಲಾಳು ದೇವ ದೋರಸಮು
- 9 ದ್ರದ ವಲೆಬೀಡಿನಲ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗಿಯುತ್ತುಮಿರೆ ಸಕವರಿಸದ
- 10 ಸಕವರಿಸ ೧೧೦೭ ವಿಸ್ತಾವಸವತ್ಸರದ | ಚೈತ್ರಸು | ೧ | ಮಂಗಳ ಕಣಿ ಗೋಡೆನಾಡಬಿದಿರಕೋ
- 11 ಚೆಯ ಮಲ್ಲೆಯ ನಾಯಕ ಸೋಮಯನಾಯಕ ನಮ ಹಳೆಯ ಸಿವ ಪುರವಾಗಿ ಭಕ್ತ
- 12 ರಿಗೆ ಧಾರಾಪೂರ್ಣಕಮಾಡಿ ಕೊಟ್ಟ ಧರ್ಮವನು ಮಾದೆಯನಾಯಕ ಬಲುಹಿಂದಸಿವ [ಪುರವ]
- 13 ನುಬಿಡದಡೆ ವೀರಮಲಯ್ಯ ಕುತ್ತಿಕೊ [೦] ಡು ನಾಲ್ಕು ಸೀಮೆಯ ಕಲ್ಲಕಂಡು ಮಾದೆಯನಾಯ [ಕನ]
- 14 ಕಯ್ಯಲುಸಿವಪುರವಕೊಂಡು ಸೋಮನಾಥಪುರವಾಗಿ ಮಾಡಿದರು || ಸ್ವಸ್ತಿಶ್ರೀಮನ್ನುಮ
- 15 ಹಾಮಂಡಳೇಸ್ವರಂ ಪ್ರಿಧ್ವಿವಲ್ಲಭಂ ವಹಾರಾಜಾಧಿರಾಜಂ ದ್ವಾರಾವತಿಪುರವರಾಧಿ
- 16 ಸ್ವರಂ ಯಾದವಕುಳಾಂಬರದ್ಯಮಣಿ ಸರ್ವಜ್ಞ ಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜಮಲ
- 17 ಪರೋಳುಗಂಡ ಗಿರಿದುರ್ಗಮಲ್ಲ ಕದನಪ್ರಚಂಡ ಸನಿವಾರಸಿದ್ದಿ ಚಲದಂಕರಾಮಮಗರರಾಜ್ಯ
- 18 ನಿರ್ಮೂಳ ಚೋಳುರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ ಪಾಂಡ್ಯರಾಜ್ಯ ಸ್ಥಾಪನಾಚಾರ್ಯನಿಸಂಕಪ್ರತಾಪ
- 19 ಚಕ್ರವರ್ಮ ಹೊಯಿಸಳವೀರಸೋಮೇಶ್ವರದೇವರಸು ಕಂಞನೂರಲ್ಲಿ ಸುಖದಿ ರಾಜ್ಯಂಗಿಯು
- 20 ತ್ತಮಿರೆ ಸಕವರ್ಷದ ೧೧೭೩ (?) ಸಾಧಾರಣ ಸವತ್ಸರದ ಚೈತ್ರಸುಧ | ೫ | ಮಂಗ ! ಮಾಡಿದ ಅಸಂ
- 21 ಖ್ಯಾತ ಮಹಾಗಣಂಗಳು ವೀರಭದ್ರದೇವರ ಮುಖ್ಯರಾದ ವೀರಸೋಮನಾಥಪುರದವಿತ್ತಿ
- 22 ಮಂತರು ಸೋಮನಾಥದೇವರ ವಿತ್ತಿಸ್ತಾನಾಪತಿಮಾಡಿರಾಜಗರುಗಳಿಗೆ ವಿತ್ತಿ ೧ಕೆಟಗೆದೇ
- 23 ವಾಲ್ಮೀಕಿಯವನು ಯಕ್ಕುವನಲ್ಲ | ಸರಸ್ತಳದ ಬಸವದೇವಂಗೆ ವಿತ್ತಿ ೨ ನೀಲಕಂಠದೇವಂಗೆ ವಿ

- 24 ತ್ರಿ ಏ ಸೇನಬೋವಸಿದ್ಧಯ್ಯಗೆ ವ್ರಿತ್ತಿ ಏ ಅಪ್ಪೆಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಏ ನಾರಿದೇವನ ಕುಮಾರ ಮಾದಯ್ಯ  
 25. ಗೆ ವ್ರಿತ್ತಿ ಏ ಸಂಭುದೇವಂಗೆವ್ರಿತ್ತಿ ಏ ಪುತ್ರಮಾಂಗದ ಮಲ್ಲದೇವಗೆವ್ರಿತ್ತಿ ಏಬಸ  
 26. ವಿದೇವನಕಲ್ದೆಯಂಗೆ ವ್ರಿತ್ತಿ ಏ ಹರದಯ್ಯನಮಗ ಮುತ್ತಗೆ ಕೆಡೆಯಸೋಮಯ್ಯ  
 27. ಗೆ ವ್ರಿತ್ತಿ ಏ ಬೈಚವ್ವೆಯಮಗಕುಂಬಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಏ ವಿರಟಯ್ಯನಮಗ ಕೇತಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಏ  
 28. ತಾನೇಸ್ವರಚಾಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಏ ಕಿಳಕಿಯಸೋಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಏ ಹಂದಡೆಸಿ  
 29. ಂಗಯ್ಯನಮಾರಯ್ಯ ಪ್ರಮಥಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಏ ಆಚಯ್ಯನವೀರಯ್ಯಗೆ ವ್ರಿತ್ತಿ ಏ  
 30. ನೀಲಕಂಠದೇವನಮಗ ಚಾಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಏ ಪಟ್ಟಯ್ಯತಿಪ್ಪಯ್ಯಂಗೆ ಅರ್ಧ  
 31. ಕರಾರಸಂಭುದೇವ ಅರ್ಧಮಲ್ಲಯ್ಯನಮಗ ಮೋಟಯ್ಯವ್ರಿತ್ತಿ ಏ ಚವುಡೋಜ ಅರ್ಧವಿತ್ತಿ  
 32. ಸಂಕಯ್ಯನಮಗದೊಡವೂರಯ್ಯ ವ್ರಿತ್ತಿ ಏ ಜಡೆಯಮಲ್ಲಯ್ಯ ಅರ್ಧಸಂಗಮದೇವರಮಾ  
 33. ದಯ್ಯಗೆವ್ರಿತ್ತಿ ಏ ಪಾಡುವಮಲ್ಲಯ್ಯನಾಯಕ ಅರ್ಧಮಲಕಿಳಕಿಯ ಸೋಮಯ್ಯಅರ್ಧ  
 34. ಪೋತಯ್ಯನಮಗ ಮಾದಯ್ಯ ಅರ್ಧ ಮಲ್ಲಯ್ಯನಮಗ ಕಲ್ಲಯ್ಯನು ವೀರಯ್ಯನ ವಿತಿಸರಿ  
 35. ಚಾಕರನಗೆ ಅರ್ಧ ಮಣ ಕೆಡೆಯ ಕೇತಯ್ಯನಮಗ ಆಚಯ್ಯನು ಬಮಯ್ಯನಮಗ ಕೇತ  
 36. ಯ್ಯನು ವ್ರಿತ್ತಿ ಏ ನುಸರಿ ಆಗಿ ಹಚಿಕೊಂಬರು ಬಲ್ಲಯ್ಯನ ಸೋವಂಜಗ ವ್ರಿತ್ತಿ ಏ ದಡೊ  
 37. ಳಗೆವ್ರಿತ್ತಿ ಅರ್ಧ ಅಕ್ಕಸಾಲೆ ಮಲ್ಲೋಜನಮಗ ಸೋಮಯ್ಯ ರಾಮಯ್ಯಂಗೆವ್ರಿತ್ತಿ ಏ ಬಾಚಯ್ಯಗೆ  
 38. ಕರಾರದ ಸಂಭುದೇವಗೆ ಮತಂ ಅರ್ಧ ತವರದ ಮಾರಸೆಟ್ಟಿಯಮಗಳು ಚಂಗಣವೆಮಾದ  
 39. ವ್ಯೆಗೆ ವ್ರಿತ್ತಿ ಏ ದೊಡ್ಡಮಾರಯ್ಯಗೆ ಮತ್ತಅರ್ಧ ಅನ್ನುವ್ರಿತ್ತಿ ೩೪ ಯೀವ್ರಿತ್ತಿಯನುವ್ರಿತ್ತಿವಂ  
 40. ತರ ಹೆಣ್ಣು ಮಕ್ಕಳು ಹೆಂಡಿರು ತೊತ್ತಿನಮಕ್ಕಳು ಭಕ್ತರಾಗಿ ಅನುಭವಿಸುವರು || ಯೀ  
 41. ಧರ್ಮವನು ಪ್ರತಿಪಾಳಿಸದೆ ಅನುಕೂಲನಾದವನು ಬಾಣರಾಸಿಯಲ ನಾಯರಕವಿಲೆಯನು ದಿವ್ಯತಪೋಧನರ  
 42. ನು ಕೂಂದಪಾಪದಿಹೋಹರು || ಸ್ವದತಂ ಪರದತಂ ವಾ ಯೋಹರೇತಿವಸುಂಧರ ಪ್ಪಿರೈರುಸಹಸ್ರಾಣಿ ಪ್ರಿಪ್ಪಾ  
 ಯಾಂಜಾ  
 43. ಯತಕ್ರಮಿ ||

*Transliteration.*

1. namas tumga-siras-tumga-chandra-châmarâ-chârave trailôkya-nagarâram-bha-mû-
2. la-stambâya Sambhavê || svastî śrîmannu mahâmahamanappa śrî Kailâsa-puravarâdhisvaram
3. Pâivvati-vallabham bhasmôdhûlita-dasa-bhuja-panchavaktra-paramêsva-iana vôlagada Bhringîsa
4. Chamdisa-mukyavâda sâlôkya-sâmîpya sâûpya-sâyujya-padaviyam pa-
5. dada Dêvalôkada dêvaganamgalu Virabhadra Virasômanâthadêvara prastavam-
6. gala || svastî śîmanu mahâmamda [lê] svaram Talakâdu Gamgavâdi Nonambavâdi Banavâse
7. Uchamgi Komgu Namguli-gomda vira bujabala vîragamgan asahâyasûra Sanivâisa-si-
8. di guidurgamalla nisamka-pratâpa Hoyisala Vira Ballâlu-dêva Dôrasamu-
9. diada nele-bîdinâli sukha-samkathâ-vinôdadim îjyam-geyuttamire Saka-varisada
10. Sakavarisa 1107 Visvâva[su]-sa[m] vatsarada | Chaitra su | 1 | Magala | Keregôde-nâda Bîdirakô-

11. teya Malleya-nâyaka Sômeyanâyaka tamna haliya Sivapuravâgi bhakta-
12. rige dhârâpûrvakammâdi kotta dharmavanu Mâdeyanâyaka baluhimda  
Siva [purava]-
13. nu bidadade Vîra Mallayya kutti-ko [m] du nâlku-sîmeya kalla kamdu  
Mâdeyanâya [kana]
14. kayyalu Sivapurava komdu Sômanâtha-puravâgi mādīdaru || svasti śrī-  
manu ma-
15. hāmamdalêsvaram prithvivallabham mahârâjâdhirâjam Dvârâvati-pura-  
varâdhi-
16. svaram Yâdava-kulâmbara-dyumanî sarvajñachûdâmanî malerâjarâja  
mala-
17. parolugamda giiduggamalla kadanaprachamda Sanivârasiddi chaladamka||  
Râma Magararâjya-
18. nirmûla Chôlurâjya-pratishtâchâryya Pâmdyarâjya-sthâpanâchâryya  
nisamkapratâpa-
19. chakravartî Hoyisala Vîra Sômêsva-dêvarasu Kamnanûrallî sukhadi  
râjyamgeyvu-
20. ttamire Sakavarshada 1173 Sâdhârana-savatsarada Chaitra sudha<sup>1</sup> 5 -  
Mamga<sup>1</sup> mādīda asam-
21. khyâta-mahâganamgaļu Vîrabhadra-dêvaru mukhyarâda Vîra-Sômanâtha-  
purada vritti-
22. mantaru Sômanâtha-dêvara vritti stânâpatî Mâdirâja-garugalige vritti 1  
kerege dê-
23. vâlyake yivanu yikkuvanalla<sup>1</sup> Karastalada Basavidêvamge vritti 2 Nîla-  
kamtha-dêvamge vri-
24. tti 2 sênabôva Siddhayage vritti 2 Appeyyamge vritti 2 Nârîdêvana  
kumâra Mâdayya-
25. ge vritti 2 Sambhudêvamge vritti 1 Vuttamâmgada Malladêvage vritti 1  
Basa-
26. vidêvana Kalleyamge vritti 1 Haradayyana maga Muttagekereya Sômayya-
27. ge vritti 1 Baichavveya maga Kumbayyamge vritti 1 Viratayyana maga  
Kêtayyamge vritti 1
28. Tânêsvara Châmayyamge vritti 1 Kilakiya Sômayyamge vritti 1 Hem-  
dade Si-
29. ngayyana Mârayya Pramathayyamge vritti 1 Âchayyana Vîrayyage  
vritti 1
30. Nîlakamtha-dêvana maga Châmayyamge vritti 1 Pattayya Tîppayyamge  
arddha
31. Kathâra Sambhudêva ardda Mallayyana maga Môtayya vritti 1 Chavu-  
dôja arddha-vritti

32. Samkayyana maga Dodamârayya vritti 1 Jadeya Mallayya arddha Samga-  
madêvara Mâ-  
33 dayyage vritti 1 Pâduva Mallaya-nâyaka arddha Malikilakiya Sômayya  
arddha  
34 Pôtayyana maga Mâdayya arddha Mallayyana maga Kallayyanu Viray-  
yana viti sari  
35 Châkarasage arddha Manakereya Kêtayyana maga Âchayyanu Banay-  
yana maga Kêta-  
36 yyanu vritti 1 nu sari âgi hachi kombaru Ballayyana Sôvamnage vritti 1  
daro-  
37. lage vritti arddha akkasâle Mallôjana maga Sômayya Râmayyamge vritti 1  
Bâchayage  
38 Kathârada Sambhudêvage matam arddha Tavarada Mârissettiya magalu  
Chamganave Mâda-  
39. vvege vritti 1 Dodda-Mârayyage matta arddha antu vritti 34 yî-vrittīyanu  
vrittivam-  
40 tara hemnu-makkalu hemdiru tottina makkalu bhaktarâgi anubhavisu-  
varu || yî-  
41 dharmavanu pratipâlisade anukûlanâdavanu Bânarâsiyalî sâyira-kavile-  
yanu divya-tapôdhanai-  
42 nu komda pâpadi hôharu || sva-datam paradatam vâ yô harêti vasumdahra  
shashtir-varusha-sahasrânî vrishtâyâm jâ-  
43. yate krimi ||

*Translation*

**LL. (1-6 )**

Praise of Śambhu : Be it well In the court of the highly glorious lord of Kailâsapura, the husband of Pârvatî, Paramêśvara, possessed of 10 arms and five faces, besmeared with ashes —Praise of Bhiringîsa, Chandîśa and other gods (*dêva-ganangal*) of celestial regions (*dêvalôka*) who attained the position of seeing God always, being near him always, possessing a similar form, and being united with him in body,—and Vîrabhadra and Vîra-Sômanâthadêvar —

Be it well While the illustrious mahâmandalêśvara, capturer of Talakâdu, Gangavâdi, Nonambavâdi, Banavase, Vuchangi, Kongu and Nanguli, highly valiant Vîraganga, unassisted warrior, Śanivârasiddhi, Giridurgamalla, *nissanka-pratâpa* (of undoubted prowess), Hoyisala Vîraballâlû-dêva was ruling the kingdom in the capital of Dôrasamudra in peace and wisdom —

On Tuesday the 1st Lunar day of the bright half of Chaitra of the year Viśvâvasu, Śaka year 1107, Malleyanâyaka and Sômeyanâyaka of Bîdirakôte in Keregôte nâd made their village as a Śivapura and granted it with pouring of water to the Bhaktas (lit devotees means Lingayets)

Mâdeyanâyaka forcibly obstructed the Śivapura (seized the lands of the Śivapura himself depriving the Bhaktas of their possessions of land). Thereupon Viramalayya pierced himself and went to the four boundary stones and took back the Śivapura from the hands of Mâdeya-nâyaka and converted it into a Sômanâthapura (dedicated the village to God Sômanâtha) and granted vrittis.

Be it well. While Hoyisala Vira-Somêśvaradêvarasu, the illustrious mahâ-mandalêśvara, favourite of the earth, king of kings, lord of the excellent city of Dvârâvatîpura, a sun to the firmament that is the Yâdava race, crest-jewel of the all-knowing, king over Male chieftains, champion over Malepas, gridurgamalla, terrible in war, Śânivârasiddhi, a Râma in moving battle, uprooter of the Magara kingdom, establisher of the Chôla kingdom, establisher of the Pândya kingdom, and nissanka-pratâpa-chakravartî was ruling in peace at Kannanûr —

In the Śâka year 1173, the year Sâdhârâṇa, on Tuesday the 5th lunar day of the bright half of Chaitra was created the Virasômanâthapura for innumerable *mahâjanas* such as Virabhadradêvaru. The holders of the vrittis in the Vira Sômanâthapura are

One vritti for the god Sômanâthadêvaru to be held by the sthânapatî (chief trustee) Mâdirâja-guru he need not pay for the maintenance of the tank or temple —two vrittis each for Basavidêva of Karasthala, Nilakanthadêva and the sênabôva Siddhayya—two vrittis for Appayya—two vrittis for Nârîdêva's son Mâdayya—one vritti for Śambhudêva—one vritti for Malladêva of Vuttainânga —one vritti for Basavidêva's (son) Kalleya :—one vritti for Haradayya's son Sômayya of Muttagekere one vritti for Baichavve's son Kumbayya—one vritti for Viratayya's son Kêtayya —one vritti for Tânêśvara Châmayya one vritti for Sômayya of Kilaki, one vritti for Hemdade Singayya's Mârâyya Pramathayya one vritti for Âchayya's (son) Virayya—one vritti for Nilakanthadêva's son Châmayya half vritti for Pattayya Tippayya half vritti for Kathâra Śambhudêva one vritti for Mallayya's son Môtayya half vritti for Chaudôja one vritti for Sankayya's son Doda Mârâyya half vritti for Jadeya Mallayya one vritti for Mâdayya (son of) Sangamadêvaru half vritti for Sômayya of Mali Kilaki half vritti for Pôtayya's son Mâdayya Mallayya's son Kallayya will divide with Virayya (?) in equal shares one vritti. half vritti for Pâduva Mallayyanâyaka half vritti for Châkarasa : Âchayya, son of Kêtayya of Manakere and Bamayya's son Kêtayya will take one vritti in equal shares half vritti for Ballayya's son Sôvanna

Goldsmith Mallôja's son Sômayya Râmâyya will take one vritti another half vritti will be apportioned to Bâchaya and Kathârada Śambhudêva one vritti is assigned to Tavarada Mariseti's daughter Changanave Mâdavve another half vritti is given to Dodda Mârâyya Altogether 34 vrittis These vrittis will descend from the holders of the vrittis, to their daughters, wives and maidservants' children who are Bhaktas (Lingayets)

He who does not carry out this charity and is opposed to it will incur the sin of killing a thousand tawny cows and good ascetics in Benares. He who confiscates land given by oneself or by others is born as a worm in ordure for a thousand years

*Note*

This inscription was originally published in E. C. III as No. 62 of Mandya Taluk consisting of 30 lines. The remaining 13 lines have been now copied and the whole inscription revised and republished.

The record consists of two grants issued at different times connected with the village Bīḍirakōṭe in Keregōḍṇāḍ which is about a mile from Rāyaseṭṭipura. Keregōḍe is also a few miles off from Bīḍirakōṭe. The first of the grants is dated S' 1107 Viśvāvasu sam Chai śu 1 Man which corresponds to April 2, 1185, a Tuesday, and belongs to the reign of the Hoysala king Vīra Ballāla II (1173-1220 A.D.) It registers the gift of the village Bīḍirakōṭe in Keregōḍe-nāḍ by Malleya Nāyaka and Sōmeyanāyaka as a Śivapura for certain members of the Vīraśaiva or Lingāyet sect. Śivapura is the name given to a village granted for the priests and lay members of the Vīraśaiva sect corresponding to Brahmapura or agrahāra granted to Brahmans.

The village thus granted seems to have been later on seized by one Māḍeya Nāyaka who refused to allow it for the use of the Vīraśaivas. It was recovered however by one Vīra Mallayya and granted again to Vīraśaivas in the name of Sōmanāthapura, denoting a village granted for the service of God Sōmanatha (or Sōmēśvara in Rāyasetṭipura). He seems to have practised self-torture (*kuttikondṇi*) and walked to the four boundaries of the village. The exact significance of this is not clear. But anyhow his action forced Māḍeyanāyaka to hand over the village Bīṭṭadākōṭe and a fresh grant was issued dividing it into 34 vrittis and giving them to various Vīraśaivas including women. This second grant is dated S' 1173 Sādhārana Sam Chai śu 5 Man corresponding to Tuesday 28th March 1251 (the lunar year Viṇōdhikṛit had already set in by this date but the solar year Sādhārana still remained) in the reign of the Hoysala king Sōmēśvara.

An interesting feature of the grant is that the lands should be inherited by the female heirs such as daughters, wives and even sons of maid-servants (*tottina-makkalu*) provided they were *bhaktas* (of the Vīraśaiva sect).

The usual imprecation is found at the end of the grant

At the village Kaudle, in the same hobli of Koppa, on a slab standing near the entrance to the village (Mandya Taluk 114 revised).

Size 5'-6" × 2'-0"



ಅದೇ ಕೊಪ್ಪದ ಹೋಬಳಿ ಕೌಡ್ಲೆ ಗ್ರಾಮದ ಹೆದ್ದಾಳುಬಳಿ ಇರುವ ಕಲ್ಲಿನಲ್ಲಿ (ಮಂಡ್ಯ 114ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿ).

ಪ್ರಮಾಣ 5'—6" × 1'-0"

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋ
2. ಕೃನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾಭ್ಯು
3. ದಯ ಶಾಲೀವಾಹನಶಕವರ್ಷ ೧೫೮೫ ಸಂದು ವರ್ತಮಾನವಾದ ಶೋಭ
4. ಕೃತುಸಂವತ್ಸರದ ಆಷಾಡಶುದ್ಧ ದ್ವಾದಶಿ ಸೋಮವಾರ ಪುಣ್ಯಕಾಲದ
5. ಉ ಕಾವೇರೀ ಮಧ್ಯವರ್ತಿಯಾದ ಶ್ರೀರಂಗಪಟ್ಟಣವೆಂಬ ಗೌತಮಕ್ಷೇತ್ರದಲ್ಲಿ ರಂಗ
6. ನಾಥಸ್ವಾಮಿ ಚರಣಾರವಿಂದ ಸಂನಿಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ
7. ಪರಮೇಶ್ವರ ರಾಜ ಶ್ರೀವೀರಪ್ರತಾಪ ಬಿರುದಂತೆಂಬರ ಗಂಡ ಧರಣೀವರಾಹಬ
8. ರುದನಾನಾವರ್ನ ಮಕುಟಮಂಡಲಿಕರಗಂಡ ದೇವರಾಜವೊಡೆಯರಕು
9. ಮಾರದೇವರಾಜ ಮಹೀಪಾಲಕರು ಶ್ರೀರಂಗಪಟ್ಟಣ ಸಿಂಹಾಸನಾಧೀಶ್ವರರಾಗಿ ಸು
10. ಖದಿಂ ಪೃಥ್ವೀರಾಜ್ಯಂಗೆಯುತ್ತತಾಲುಮಾಡಿದಂಥಾ ಕೌಡಲಿಯೆಂಬಗ್ರಾಮ
11. ಕ್ಕೆ ಪ್ರತಿನಾಮಧೇಯವಾದ ದೇವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿಲಾಶಾಸ
12. ನದ ಕ್ರಮವೆಂತೆಂದರೆ ಯೀದಿನದಲ್ಲು ಆತ್ರೇಯಗೋತ್ರದ ಆಶ್ವಲಾಯನ
13. ಸೂತ್ರದ ರುಕುಶಾಖೆಯ ಚಾಮರಾಜವೊಡೆಯರ ಪೌತ್ರರಾದ ದೇವರಾಜ
14. ವೊಡೆಯರ ಪುತ್ರರಾದ ದೇವರಾಜ ಮಹೀಪಾಲಕರು ತಾವು ತಮಗೆ ವಿ
15. ಕ್ರಮಾರ್ಜಿತವಾಗಿ ಬಂದ ಕೆಳಲಿನಾಡಿನ ಮದ್ದೂರೆಂಬಗ್ರಾಮಕ್ಕೆ ಸಲುವಕಾ.
16. ಡ್ಲೆ ಗ್ರಾಮ ಯಿದಕ್ಕೆ ಉಪಗ್ರಾಮ ನಾಗನಹಳ್ಳಿಗ್ರಾಮ ಕರಡಿಕೂಪ್ಪಲು ಗ್ರಾಮ ಕೋಡಿನಕೊಪ್ಪ
17. ಗ್ರಾಮ ಕೀಲಾರಗ್ರಾಮ ಉಂಮರಹಳ್ಳಿಗ್ರಾಮ ಯಲ್ಲಾಪುರಗ್ರಾಮ ಯೀಆರುಲು
18. ಪಗ್ರಾಮಸಹವಾಗಿ ಮೂವತ್ತಾರು ವೃತ್ತಿಗಳಾಗಿ ಪರಿಚ್ಛೇದವಂ ಮಾಡಿ ದೇವ
19. ರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರವೆಂದಾಡಿ ನಾನಾಗೋತ್ರ ನಾನಾಸೂತ್ರದ ನಾನಾಶಾಖೆಗಳ
20. ಸಕಲ ಶಾಸ್ತ್ರ ಪ್ರವೀಣರಾದ ಪಾತ್ರಭೂತರಾದ ಬ್ರಾಹ್ಮಣೋತ್ತಮರಿಗೆ ಈದಿನದಲುನಿರು
21. ಪಾಠಿಕ ಸರ್ವಮಾನ್ಯವಾಗಿ ದಾನಮಾನ್ಯವಾಗಿ ಉಭಯಕಾವೇರಿ ತೀರದಲಿ ಸಹಿರಂಜೋ
22. ದಕದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ನಮಗೆಲಕ್ಷ್ಮೀ ನಾರಾಯಣನುಸುಪ್ರಸನ್ನನಾಗಲಿಯಂ
23. ದುನಂಮ ಪಿತೃದಿನಮಸ್ತ ಪಿತೃಗಳಿಗೂ ಅಕ್ಷಯಪುಣ್ಯಲೋಕಾವಾಪ್ತಿಯಾಗಲಿಯೆಂ
24. ದು ಕೃಷ್ಣಾರ್ಪಣಬುದ್ಧಿಯಿಂದ ನಿಮಗೆಧಾರೆಯನೇರೆದು ಕೊಟ್ಟೆವಾಗಿ
25. ಯೀಗ್ರಾಮಗಳನು ನೀವು ನಿಮ್ಮಪುತ್ರಪೌತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆಚಂದ್ರಾರ್ಕ್ಯ
26. ಸ್ಥಾಯಿಗಳಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖದಿಂ ಅನುಭವಿಸಿ ಬರುವಿರಿ ಯೀಗ್ರಾಮಗಳ ಚ
27. ತುನೀಮೆಯೊಳಗುಳ್ಳ ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಪಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿಸಿದ್ಧ ಸಾಧ್ಯಂ
28. ಗಳೆಂಬ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಗಳು ನಿಮಗಸಲುವಪು ಯೀಗ್ರಾಮಗಳು ನೀಲುಮಾಡುವಆ
29. ಧಿಕ್ರಯದಾ [ನ] ಚತುಷ್ಟಯಕಸಲುವಲಯೆಂದುಕೊಟ್ಟ ಕೌಡಲಿ ಪ್ರತಿನಾಮಧೇಯವಾದ ದೇ
30. ವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿಲಾಶಾಸನ ಯೀಕೈವಧಗಿನೀಲೋಕಸರ್ವೇಶಾ
31. ವೋವಭೂಭುಜಾಂ ನಭೋಜ್ಯಾನಕರಗ್ರಾಹ್ಯಾ ವಿಪ್ರದತ್ತಾವನುಂಧರಾಸ್ವದತ್ತಾಂಪರ
32. ದತ್ತಾಂವಾಯೋ ಹರೇತವನುಂಧರಾ ಪೃಷ್ಠಿವರ್ಷಸಹಸ್ರಾಣಿ ವಿಷ್ಣ್ವಾಯಾಂಜಾಯ
33. ತೇಕ್ರಿಮಿ | ಸ್ವದತ್ತಾದ್ವಿಗುಣಂಪುಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣಸ್ವದತ್ತಂನಿ
34. ಪ್ಪಲಂಭವೇತ್ ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾತ್ಮ್ಯಯೋನು ಪಾಲನಂ | ದಾನಾತ್ಮ್ಯಗಮವಾ
35. ಪೋತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ.

*Transliteration.*

1. śubham astu namas tumba-śiraś-chumbi-chandra-chāmara-châravê trailô-
2. kya-nagarârambha-mûlastambhâya Śambhavê svasti śrî vijayâbhyu-
3. daya Sâlivâhana śaka varsha 1585 samdu vartamânavâda Sôbha-
4. kṛitu-samvatsarada Âshâda sudda dvâdasî Sômaçara punyakâlada-
5. lu Kâvêri-madhyavartiyâda Śrîramgapattanavemba Gautamakshêtradalli  
Ramga-
6. nâthasvâmi-charanâravimda-samnîdhiyalli śrîmad-râjâdhîrâja
7. paramêśvara râja-śrî-vîrapratâpa birudamtembaragamda dharanîvarâha-bi-
8. ruda nânâvarna-makuta-mamdalîkaragamda Dêparâjavodeyara ku-
9. mârâ Dêvarâja-mahîpâlakaru Śrîramgapattana-simhvâsanâdhîśvararâgi su-
10. khaḍim prithvîrâjyamgeyutta tâu mādîdamthâ Kaudaliyemba grâma-
11. kke pratinâmadhêyavâda Dêvarâjapuravemba agrahârada śilâsâsa-
12. nada kramavemtemdare yî dinadallu Âtrêya-gôtrada Âśvalâyana-
13. sûttrada Rukûśâkheya Châmarâja-vodeyara putrarâda Dêvarâja-
14. vodeyara putrarâda Dêvarâja-mahîpâlakaru tâvu tamage vi-
15. kramârjîtavâgi bamda Kelalinâdina Maddûremba grâmakke saluva Kau-
16. dle-grâma yîdakke upagrâma Nâganahalli-grâma Karadîkoppalu-grâma  
Kôḍinakoppa
17. grâma Kîlâra-grâma Ummarahallî-grâma Yallâpuragrâma yî âru u-
18. pagrâma sahavâgi mûvattâru vrittigalâgi parichchêḍavam mādî Dêva-
19. râja-puravemba agrahâravam mādî nânâ-gôtra nânâ-sûttrada nânâ-  
śâkhegala
20. sakala-śâstra-pravînarâda pâtrabhûtarâda Brâhmanôttamarige î-dinadalu  
niru-
21. pâdhîka-sarvamânyavâgi dânamânyavâgi ubhaya-Kâvêritîradali sahi-  
samnyô-
22. daka-dâna-dhârâpûrvvakavâgi namage Lakshmi Nârâyananu supra-  
samnanâgalî yem-
23. du namma pitrâdi-samasta-pitrigalîgû akshaya-punyalôkâvâptiyâgalî yem-
24. du Krishnârpana-buddhiyinda nimage dhâreyaneredu kottevâgi
25. yî grâmagalanu nîvu nimma putra-pautra-pârampareyâgi âchamdrârkkâ-
26. sthâyîgalâgi sarvva-mânyavâgi sukhadim anubhaviśî baruvîrî yî grâmagala  
cha-
27. tusîme-yolagulla nîdhi-nikshêpa-jala-pâshâna-akshîpî-âgâmi siddha-  
sâdhyam-
28. gaḷemba ashta-bhôga têtasvâmyagalu nimage saluvavu yî grâmagalu  
nîu mādûva â-
29. dhî krîya dâ [na] chatushtayake saluvau yemdu koṭṭa Kaudale-pratinâ-  
madhêyavâda Dê-

- 30 varâjapuravemba agrahârađa śilâśâsana yêkaiva bhaginî lôkê sarvêshâ-  
 31. m êva bhûbhujâm na bhôjyâ na kara-grâhyâ vipradattâ vasumdharâ  
 svadattâm para-  
 32. dattâm vâ yô harêta vasumdharâ shashthi-varsha-sahasrâni vishtâyâm  
 jâya-  
 33. tê krimi<sup>1</sup> sva-dattâdvigunam punyam para-dattânu-pâlanam paradattâ-  
 pahârêna sva-dattam ni-  
 34. shphalam bhavêt dâna-pâlanayôr madhyê dânaś srêyônupâlanam<sup>1</sup> dânat  
 svargam avâ-  
 35 pnôti pâlanâd achchutam padam śrî śrî śrî

*Translation*

May there be good fortune. (Praise of Śambhu) Be it well. In the year 1585 of the auspicious Śalivâhana era, during the year Sôbhakrit, on the holy occasion of Monday 12th lunar day of the bright fortnight of Âshâdha, in the (holy place) Gautama-kshêtra called Śrîrangapattana, situated between the branches of the Kâvêri river, in the presence of the lotus feet of the God Ranganâtha —

The illustrious king of kings, supreme lord, râja-śrî-vîrapratâpa, champion over those who claim to have titles (*bnud-ant-embara-ganđa*), possessed of the title, a Boar to the Earth (Dharmî-varâha), lord over mandalikas with crowns of various colours? Dêparâja-vadeyar's son, king Dêvarâja, while ruling the earth in happiness seated on the throne of Śrîrangapattana granted the following śilâśâsana (stone charter) for the agrahâra created by him named Kaudle re-named Dêvarâjapura.—

On this day, king Dêvarâja, son of Dêvarâjavodeyar, and grandson of Châmarâjavodeyar of Âtrêya-gôtra, Âśvalâyana-sûtra and Ruk-śâkhâ created an agrahâra named Dêvarâjapura consisting of the village Kaudali belonging to Maddûr in Kelalinâd won by him by the force of his arms and six hamlets belonging to it (Kaudle) named Nâganahalli, Karadikoppalu, Kôdinakoppa, Kilâra, Ummarahalli, and Yallâpura and dividing the agrahâra into 36 vrittis bestowed the same on excellent Brahmans of various gôtras, and sûtras, and versed in all sâstras and deserving of gifts, as a sarvamânya free from encumbrances, as a gift with the pouring of water on gold, on the bank of the Kâvêri river divided into two branches, in order that the God Lakshmînârâyana may be propitious to us and that all our ancestors including our father might attain to regions of inexhaustible merit.

As we have granted the above villages to you with the pouring of water and with the desire that Lord Krishna might be pleased with this act, you may enjoy the villages free from taxes in happiness with your sons, grandsons and other lineal descendants, as a sarvamânya to be enjoyed for as long as the sun and moon endure All the rights and powers of possession of the treasure on the surface or buried, water springs, minerals, imperishables, future income, rights which are ready and

which might become possible within the four boundaries of the said villages will vest in you. You are entitled to the four rights over these villages, *viz.*, mortgage, sale, gift (and exchange).

Thus is granted the śilāsāsana of the village Kaudale re-named Dêvarâjapura.

The land bestowed on Brahmans is the only sister common to all kings. She is to be neither enjoyed nor seized by hand (taxed). He who seizes land given by himself or by others will be born as a worm in ordure for 60,000 years. Maintaining a gift made by others is twice as meritorious as that made by oneself. By confiscating what is given by others, one's own gifts become useless. Between making a gift and protecting it, protecting is more meritorious than making a gift. By making a gift one attains heaven while by maintaining a gift one goes to regions from which there is no fall.

*Note.*

This inscription was originally published as Mandya Taluk inscription No 114 in *Epigraphia Carnatica*, Vol III. Only the first fifteen lines had been printed (see pp. 166-166-a of the Kannada texts of E. C. III) and the remaining lines omitted. These missing lines have now been fully copied and inserted and the text of the whole inscription has been fully revised and published with a complete translation.

The epigraph records the gift of a village called Kaudale belonging to Maddûr in Kelalinâd with six hamlets Nâganahallî, Karadikoppalu, Kôḍinakoppa, Kîlâra, and Ummarahallî by the king Dêvarâjavodeyar of Mysore, (1659-72) to certain Brahmans, whose names however have not been inserted. The village was re-named Dêvarâjapura, apparently after his father Dêparâja or Dêvarâja.

The date of the record has been given as Ś. 1585 Śôbhakrit sam. Âshâdha śu 12 Monday and this date corresponds to July 6, 1663 A. D., which is a Monday.

The usual imprecatory verses are found at the end of the grant.

At the village Hasgâvî, in the same hôbli of Koppa, on a stone set up west of the Mârî temple

Size 5' × 1'-6"

Kannada language and characters.

ಮದ್ದೂರು ತಾಲ್ಲೂಕು ಕೊಪ್ಪದ ಹೋಬಳಿ ಹಸ್ಗಾವಿ ಗ್ರಾಮದ ಮಾರಿಗುಡಿಗೆ ಪಶ್ಚಿಮದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲಾ.

ಪ್ರಮಾಣ 5' x 1'-6"

1. ಪಾರ್ಥಿವ ಸ	10	ರಿಗೆ ಅಂಕುಸರಾ
2. ಎವತ್ಸರದ	11	ಯ ವೊಡೆಯರ
3. ಲು ಅಂಕು	12	ನಿರೂಪವಿಡಿದುದು
4. ಶರಾಯವೊಡೆ	13	ಗ್ರಾಮದ ಮಾದುವೆ
5. ಯರೂ ಶ್ರೀಚೆಂನಿ	14	ಯ ಸುಂಖವ ಮ
6. ಗ ರಾಯದೇವ	15	ನಿಸಿಬಿಟನು ಯ
7. ರಿಗೆ ಹಸಗಾವಿ	16	ದನು ಅವನಾನು
8. ಯಬಯ	17	ರಿಗೆ
9. ರಂಣರುವೊಡೆ	18.	. ಕವಿಲೆ
	19.	. ಪಾಪ    ೦

#### Transliteration

1. Pārthiva-sa-	10	rige Amkuśarā-
2. mvatsarada-	11.	ya-vodeyara
3. lu Amku-	12	nirūpavididu yī-
4. sarāyavode-	13.	grāmada māduve-
5. yarū srī Chemni-	14	ya sumkhava ma-
6. garāyidēva-	15.	nisi bitanu yī-
7. rige Hasagāvi-	16	danu āvanānu-
8. ya Bayi-	17.	. . . rige-
9. ramnaru-vode-	18	. . . kavile-
	19.	. . . pāpa    ೦

#### Note.

This record registers the grant of tax on marriages (*maduveyasunka*) in the village Hasgāvi under the orders of Ankuśarāyavodeyar and the order was addressed to Bayirannavodeyar of Hasgāvi, who was apparently the head of the village. This grant is stated to have been made for the god Channigarāyadēvaru. There is a temple of Channigarāya (Kēsava) in the village Hasgāvi and it was as an offering to the God that the grant was issued. An imprecation is given against those who violate the grant but the lines containing the same are full of lacunæ.

The date is given merely as the year Pārthiva. Ankuśarāya Vodeyar was a chief of Channapatna. There are two chiefs of this name, Ankuśarāya I, son of Rāna Pedda Jagadēvarāya and Ankuśarāya II (Immaḍi Ankuśarāya) son of Ankuśarāya I by his wife Lingamma. Rāna Pedda Jagadēvarāya was of Telugu Banajiga caste and had possessions in Bārāmahal. For his vigorous defence of

Penugonda against Mussulmans in 1577 he was rewarded by Śrīrangarâya, king of Vijayanagar, with Nāgamangala and other territories in Mysore yielding a revenue of nine lakhs of pagodas. He made Channapatna his capital and his descendants held possession of it till 1630 when the place was taken by Mysore kings (Mysore and Coorg from Inscriptions by Rice, P. 164, etc) Immadi Ankuśarâya, his grandson and chief of Channapatna was a great patron of poets. Thus the poems Jâmbavatî Kalyânam and Satyâparinayam of Êkâmrânâtha were patronised by him (S. Krishnaswamy Iyengar, Sources of Vijayanagar History, pp. 227-229). There are several inscriptions relating to him but their dating is not very satisfactory (E. C. IV Krishnarajpet 79 and 80). The present record of the cyclic year Pârthiva may also probably belong to him and stand for 1585 A. D. The previous year Pârthiva stands for 1525 A. D., which is too early for the Channapatna chiefs and the next Pârthiva standing for 1645 is too late as Channapatna was conquered by Mysore Kings in 1630

## 51

On a stone in front of the same Mâri temple at Hasgâvi

Size 4' × 1'.

Kannada language and characters

ಮಾರಿಗುಡಿ ಮುಂದೆ

ಪ್ರಮಾಣ 4' × 1'

1. ಚನ್ನಿಗರಾಯ
2. ಸ್ವಾಮಿಧರ್ಮತೆಂ
3. ಗಿನ ಮರ ಗಜ

## Note

This merely registers the gift of a grove of 15 cocoanut trees for services to the god Chennigarâyasvâmi. No date is given in the inscription nor is the person who set up the trees named. The income from the trees was meant to be used for expenses of worship in the temple of Chennigarâyasvâmi (at Hasgâvi).

The characters of the inscription seems to belong to the 18th century A.D.

## 52

At the village Âbalavâdi in the same hobli of Koppa, on a broken stone lying in the middle of the village

Size 2' × 1'-6".

Kannada language and characters.

ಅದೇ ಕೊಪ್ಪದ ಹೋಬಳಿ ಅಬಲವಾಡಿ ಗ್ರಾಮದ ಮಧ್ಯದಲ್ಲಿ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು

ಪ್ರಮಾಣ 2' × 1'-6"

1	ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾ	7	ಳದಂಡಂಮಲೆಪರೊಳು
2.	ತೈಳೋಕ್ಕ ನಾಥಸ್ಯ ಶಾಸನಂಜಿನ	8	ಬರದ್ಯುಮಣಿಸಮ್ಯ
3.	ಇಷ್ಟಮಹಾಶಬ್ದಮಹಾಮಂ	9	.
4	ಪುರನಿವಾಸ ವಾಸಂತಿಕಾದೇವಿಬ್ಬ	10	ವೀರಗಂಗ
5.	ಪಾದಾರವಿಂದ ಮಂದ ಮಕರಂದಂ	11.	ವಿಷ್ಣುವರ್ಧನ
6.	. . ಮೌಳಿಮಾಣಿಕ್ಯಮರೀಚಿ		

Note

This record is full of lacunæ as the stone on which it is written is broken and a considerable portion of the writing is lost. It is a Jaina grant since it begins with an invocatory verse in praise of Jina-śāśana. After this we find various epithets applied to the king Viraganga Vishnuvardhana such as obtainer of the band of five musical instruments, mahāmandalêsvara, dweller in the city of . . . . ., obtainer of boons from Vāsantikâ-dêvi, . . lord over Malepas, a sun in the sky (the Yâdava race), etc. These epithets and the name Viraganga Vishnuvardhana in lines 10 and 11 show that the Hoysala king Vishnuvardhana is the king praised in this record. The characters belong to the early part of 12th century. The inscription ends after the name Vishnuvardhana.

53

MANDYA TALUK

At the village Dudda, in the hobli of Dudda, on a slab in a *mantapa* near the Ānjanêya temple

Size 3' × 1'

Kannada language and characters

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕು ದುದ್ದದ ಹೋಬಳಿ ಕನಕಾಗ್ರಾಮದ ಅಂಜನೇಯ ದೇವಸ್ಥಾನದ ಹತ್ತಿರವಿರುವ ಮಂಟಪದ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 3' × 1'

1. ಂ ಜಯಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರ ಸುದ ಲ ಶ್ರೀಮತು
2. ಂ ಬಂಡೆಯದದೇವಿಸೆಟ್ಟಿಯರ ವಕ್ಕಲು ತಂದೆ ತಾಯಿವರುಗಳ
3. ಂ ವಂಷಕೆ ಪುಂಜ್ಯವಕೊಡು ನಮಗಿನಿಂಮ ಚೆನ್ನಾದ ತಿರುವಡಿಪದವಕೊಡಿ

Note.

This seems to be a prayer addressed by Dêvisetti, a merchant of Mandya (wrongly written in the inscription as Bandeya) invoking merit on all his *vakkalu* 33\*

(family members) and parents and their ancestors and also praying for a place in the beautiful feet of the Lord (*i. e.*, for the attainment of salvation or joining the feet of God as it is called among the devotees of Vishnu) The prayer is probably addressed to God Narasimha, a temple dedicated to whom is standing close by the inscription. It is not dated in terms of śaka era or any other era. The only details of dating given are the cyclic year Jaya, the lunar month Mārgaśīra and the tithi, 8th day of the bright fortnight The characters seem to belong to 16th century and Jaya may stand for 1593 A. D

## 54

On the left side of the inscription (No. 84 of Mandya Taluk) in the land near Jakkappa's mantapa at Dudda

Size 5'-8" × 3'

Kannada language and characters.

ಅದೇ ಗ್ರಾಮದ ಜಕ್ಕಪ್ಪನ ಮಂಟಪದ ಪಾಳುನಿವೇಶನದ ಶಾಸನದಲ್ಲ.

ಪ್ರಮಾಣ 5'-8" × 3'

- ಎಡಭಾಗದಲ್ಲಿರುವುದು
1. ಮುಕುಳಿಕೆರೆ ಸ್ತಳ
  2. ದೊಳಗಣಭಯ
  3. ರಪುರವೆಂಬ
  4. ಗ್ರಾಮಕಪ್ಪತಿನಾ
  5. ಮಧೇಯವಾದಬೊ
  6. ಮ

ಬಲಭಾಗದಲ್ಲಿರುವುದು (ಮಂಡ್ಯದ ತಾಲ್ಲೂಕು 84ನೆಯ ನಂಬರು).

- 1 ಅಬನಮುದ್ರದನಿ (?)
- 2 ಯಕೆಲೆಯ (?) ರಟ್ಟೆ
3. ಕೋಟೆನರಸಿಂಹದೇವರಿಗೆ
- 4 ಲಕ್ಷ್ಮೀನರಸಿಂಹದೇವರಿಗೆ

*Note.*

This inscription is engraved on the left side of the inscription published in E. C Vol III as Mandya Taluk No. 84 The text of the present epigraph is given here along with that of the previous record the letters of which are much worn out. Put together the records register the gift of a village or lands in a village called Bhayirâpura in Mukulikeere-sthala renamed Boma . for services in the temple of Narasimha of Rattekôte below the tank Âbasamudra The temple referred to is probably the same as the Narasimha temple in the village Dudda close to the tank-bund and the inscription slab is set up not far off from the temple.

No date is given nor the donor named The characters seem to belong to 18th century A. D

## 55

On a slab near the Gundappa's temple at the same village

Size 3' × 2'

Kannada language and characters



ಅದೇ ದುದ್ದ ಗ್ರಾಮದ ಗುಂಡಪ್ಪನ ದೇವಸ್ಥಾನದ ನಿವೇಶನದಲ್ಲಿರುವ ಕಲ್ಲು  
ಮುಂಭಾಗ.

- 1    ೦ ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕವರಾಶಿ
- 2    ೦ ೧೫೧೮ನೆಯ ವರ್ತಮಾನ ದುರ್ಮುಕಿ ಸಂವತ್ಸರದ ಅಶ್ವಿಜ
3.   ೦ ಶು ೧೫ ಸ್ತಿರವಾರದಲ್ಲು ಶ್ರೀಮಂತ್ರಿಹಾ ಮಂಡಲೇಶ್ವರರಾಮ
4.   ೦ ರಾಜತಿರುಮಲರಾಜ ಅಯ್ಯದೇವಮಹಾಲರಸುಗಳವರು ನಗರೂರಗು
- 5    ತಿನಾಯಕನ ಮಗ ಜಕ್ಕಂಣನಾಯಕರು ತಂಮರಾಜದಲಿ ಸಂಮುಖ
- 6    ದಲ್ಲಿ ಜಗದ್ವಿ ಕವಾದಜ  
(ಕಲ್ಲು ಒಡದುಹೋಗಿದೆ)

### Note

This inscription has several lacunæ in line 6 and is incomplete as the slab is broken off at this part and the rest of the record is lost

It is dated 1518 Durmukhi sam Āśvīja śu 15 Saturday corresponding to Saturday 25th September, A. D. 1596 and seems to record some gift, probably land, to a learned pandit in the court (?) by Jakkannanāyaka, son of Gutināyaka of Nagarūr, a subordinate of the mahāmandalēśvara Rāmarāja Tirumalarāja-ayya-dēva-mahā-arasu This Tirumalarājayya was the same as Tirumalarāja, the last Vijayanagar governor of Seringapatam His father was Rāmarāja, who was the previous governor of Seringapatam and a son of Tirumalarāja, brother of Aliya Rāma Rāja who was slain in the battle of Tālikōta Inscriptions referring to Tirumalarājayya, are found in various parts of Mysore See E C III Seringapatam Taluk 40 of Ś 1507, Mandya Taluk 25 of Ś 1511, Nanjangud 141 of Ś 1508, etc.

The donee's name is lost in the record as the inscription slab is broken here. He is said to have been world-famous (*jagadvikhyāta*) and lived in the court of the donor (*tamma rājyadali sammukhadali*)

### 56

Kalidēvanahalli village copper grant of Krishnarāja Vodeyar II dated Ś 1682 in the possession of Nāranappa, son of Venkatapataiya at Mudugundanahalli in the hobli of Dudda.

Size 9"×8" One plate Modern Kannada characters

ಅದೇ ದುದ್ದದ ಹೋಬಳಿ ಮುದುಗುಂದನಹಳ್ಳಿ ವೆಂಕಟಪತಯ್ಯನವರ ಮಗ ನಾರಣಪ್ಪನವರ  
ವಶದಲ್ಲಿರುವ ತಾಮ್ರಶಾಸನ.

(ಉಂಗುರ ಮತ್ತು ಮೊಹರುಗಳಿಲ್ಲ.)

ಪ್ರಮಾಣ 9"×8"

ಹೊಸಗನ್ನಡ ಅಕ್ಷರ

1. ಶುಭಮಸ್ತು || ನಮಸ್ತುಂಗ ಶಿರಶ್ಚಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ
2. ತ್ರೈ ಲೋಕೈನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ | ಸ್ವಸ್ತಿಶ್ರೀ

3. ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರುಷಂಗಳು ೧೬೮೨ ಸಂ
4. ದವರ್ತಮಾನವಾದ ವಿಕ್ರಮನಾಮಸಂವತ್ಸರದ || ಜೆಷ್ಠಶು
5. ದ ೧೫೫ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಪ್ರ
6. ಪುಠ ಪ್ರತಾಪ ಅಪ್ರತಿಮ ವೀರನರಪತಿ ಮಹಿನೂರ ಕೃಷ್ಣರಾ
7. ಜ ವಡೆಯರೈಯ್ಯಾನವರು ಕೃಷ್ಣೈಗೆ ಗೋವಿಂದೈಗೆ ಸಹ ಬರೆಸಿಕೊ
8. ಟ ಕ್ರಯಭೂದಾನ ತಾಂಮ್ರಶಾಸನದೆ ಕ್ರಮವಂತೆಂದರೆ ಪಟಣ
9. ದ ಹೊಬಳಿ ವಿಚಾರದ ಚಾವಡಿವಳಿತದ ನಾಗಮಂಗಲ ಸ್ಥಳದ
10. ಕಲಿದೆವನದಳ್ಳಿಗ್ರಾಮ ೧ ಉಪಗ್ರಾಮ ಹೊನ್ನೂರು ಸಹ ಸ್ಥಳದ ಶಾ
11. ನ ಭಾಗನ ಲೆಖಪ್ರಕಾರ ಯುವಸಂವತ್ಸರಕ್ಕೆ ಹುಟ್ಟಿದ್ದು ಭೆದ್ದಲು ಕಂ
12. ದಾಯ ಕೆರೆ ಏರುತೋಟದ ಪಯಿರು ವಿಂಗಡ ಮಣಿಹಸುಂಕ ಪೊ
13. ಮುಸಹ ಹುಟ್ಟುವಳಿ ಕಂಗು ೨೧೧ || ೨ ಇನ್ನುರಹಂನೊಂದು ವರ
14. ಹ ಉ ಯೆಳುಹಣದ ಹುಟ್ಟುವಳಿ ಗ್ರಾಮವನೂ ಇಕ್ರಯ ಭೂದಾ
15. ನವಾಗಿಕೊಟ್ಟುಯಿಧೇವೆ ಆದಕಾರಣಾ ಯಿದಕ್ಕೆ ಸಲುವಕ್ರಯ ಕಂ
16. ಗು ೨೧೧೭ಯರೆಡುಸಾವಿರದನೂರ ಹದಿನೆಳು ವರಹಲು
17. ಸಾಕಲ್ಯವಾಗಿ ನಿಮಿಂದ ಬೊಕ್ಕಸಕ್ಕೆ ಸಂತಾದ್ದರಿಂದ ಯೀಗ್ರಾಮ
18. ದಯೆಲ್ಲೆ ಚತುಸ್ವಿಮೆಯೊಳಗುಳ್ಳ ನಿಭ್ಯಾದ್ಯಪ್ಪ ಭೋಗತೆಜಸ್ವಾಂ
19. ಮ್ಯಂಗಳು ನಿಮಿಗೆ ಸಲುವದು | ಯಿಲ್ಲಂದಂ ಮುಂದೆ ನಿಲು ಮಾಡು
20. ವ ಅಧಿಕ್ರಯದಾನ ಪರಿವರ್ತನಗಳೆಂಬ ವ್ಯವಹಾರ ಚತು
21. ಸ್ವಯಗಳಿಗೂ ಸಲುವದಾದ್ದ ಕುರಿತು ಪುತ್ರಪೌತ್ರಪಾರಂ
22. ಪರೈವಾಗಿ ನಿರುಪಾಧಿಕ ಸರ್ವಮಾಂನೃವಾಗಿ ಶಾಶ್ವತವಾಗಿ ಅ
23. ನುಭವಿಸಿಕೊಂದು ಬರುವದು | ಯೆಕ್ಕೈವಭಗಿನಿಲೊಕೆ

ಹಿಂಭಾಗ

24. ಸರ್ವೇಪಾ ಮೇವಧೂಮಜಾಂ | ನಭೋಜ್ಯಾನಕರ ಗ್ರಾ
25. ಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ | ಸ್ವದತಾಂಪರದತಾಂವಾ
26. ಯೊಹರೆತವಸುಂಧರಾಂ | ಪ್ಲಪ್ತಿರ್ವಪ್ಪನಹಸ್ರಾಣಿ ವಿ
27. ಪ್ಲಾಯಾಂ ಜಾಯತೆಕ್ರಿಮಿಃ || ಶ್ರೀಕೃಷ್ಣರಾಜ

### Transliteration.

1. śubham astu|| namas tumga-śiraś-chumbi-chandīa-chāmara-chārave-
2. trailōkya-nagarārambha-mūlastambhāya Śambhave 'svasti śrī-
3. vijayābhudaya Śālivāhana śaka varushamgalu 1682 sam-
4. da varttamānavāda Vikrama-nāma-samvatsarada! Jyêshtha su-
5. da 15 llu śrīmad rājādhirāja-rājaparamêśvara pra-
6. vudhapiatāpa apratimavīranarapatī Mahiśūra Krishnarā-
7. ja-vadeyaraīyyānavaru Kiishnaige Gōvīmdaige saha baresiko-
8. ta krayabhūdāna-tāmīra-śāsanada kramavemtemdare Patana-
9. da hobali Vichārada-chāvadīvalitada Nāgamamgala-sthalada
10. Kalidēvanadalli grāma| upa-grāma Honūru saha sthalada śā-
11. nabhāgana lekha prakāra Yuva-samvatsarakke huttiddu bheddalū kam-

12. dāya kere êru tōṭadapayīru vimgada maṇiha sumka po-
13. mmu saha huttuvali kamgu 211½ 2 immurahanomdu vara-
14. hau yeluhanada huttuvali grāmavanū 1-kraya-bhūdā-
15. navāgi kottu yidhēve ādakāranā yidakke saluva kraya kam-
16. gu 2117 yaradu sāvīradanūia hadinēlu varahau
17. sākalyavāgi nīmimda bokkasakke samtāddarimda yī-grāma-
18. da yelle chatussimeyolagulla nidhyādyashtha-bhoga-tēja-svām-
19. myamgalu nīmige saluvadul yillimdam mumde niū mādu-
20. va ādhi-kraya-dāna-parivartanagalemba vyavahāra-chatu-
21. shtayagaligū saluvadādda kuritu putra-pautra-pāram-
22. paryavāgi nirupādhika-sarvamāmnya-vāgi śāśvatavāgi a-
23. nubhavisikomdu baruvadul yēkaiva bhaginī lōke
24. sarvēshām ēva bhūbhujām na bhōjyā na kara-giā-
25. hyā vipra-dattā vasumdhārā<sup>1</sup> sva-datām para-datām vā
26. yō harēta vasumdhārām<sup>1</sup> shashtir-va-sha-sahasrāni vi-
27. shtāyām jāyate kīimih<sup>11</sup> śrī Krishnarāja

*Note.*

This inscription engraved on a copper plate in modern Kannada characters records the sale of the village Kalidēvanahalli with its hamlet Honnūru situated in Nāgamangala-sthala belonging to the Department of the administration of the Hobali of Srīrangapattana by the Mysore King Krishnarāja-vodeyar (II) to Krishnaiya and Gōvindaiya for the price of 2117 varāhas paid to the palace. The revenue income of the village is given as 211 varahas and seven hanas. The sale price is thus 10 times the annual income of the village. The village is said to be given away as a gift of land after receiving its value, *viz*, 2117 varahas and was to be enjoyed by the donees as a hereditary land estate with all the usual rights of enjoyment and free of taxes.

Such charters of sale are common in the reign of the Mysore King Krishnarāja Vodeyar II (See E. C. IV Nāgamangala 7). These sales of land probably arose from the necessity to replenish the royal treasury after heavy demands for money caused by the Mysore expedition to Trichinopoly to aid Mahammad Ali to the Nawabship of Arcot.

The date of the grant is Ś 1682 Vikrama sam Jyēshtha śu 15 which corresponds to May 29, 1760 A D.

The record begins with the usual stanza in praise of the god Sambhu and ends with the usual imprecatory stanzas and the signature of the king Śrī Krishnarāja.

## T.-NARSIPUR TALUK.

In T -Narsipur town, on the pedestal of a Jaina image in front of the Taluk Office.

Kannada language and characters.

ತಿರುಮಕೂಡಲು ನರಸೀಪುರದ ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಚಿ ನರಸೀಪುರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ತಾಲ್ಲೂಕು ಕಚೇರಿ ಮುಂದಿರುವ ಜಿನವಿಗ್ರಹದ

ಪೀಠದಲ್ಲಿ ಬರೆದಿರುವುದು

ಕನ್ನಡಕ್ಕರ.

1. ಶ್ರೀ ಮೂಲಸಂಘ ದೇಸಿಯಗಣ ಪುಸ್ತಕಗಚ್ಚ ಕೊಂಡಕುಂದಾನ್ವಯ

## Note.

This inscription engraved on the pedestal of a Jaina image merely gives us the name of a sect or division among the Jainas Śrī Mūlasangha Dēsiya-gana, Pustakagachchha, Kondakundānvaya. Apparently, the image is that of a Jaina saint who belonged to the above sub-division. No name of the saint or the date of the carving of the image is given. The characters seem to belong to 14th century A. D. That Jainism once flourished in T -Narsipur Taluk is evident from this and some other inscriptions of the Taluk (See E. C. III T -Narsipur Taluk, 105 and 133).

Above the image of the saint is carved the triple umbrella (*mukkade*), the usual symbol of the Jaina saints. The figure is seated with the palm of one hand placed over the palm of another hand on the lap. On each side of the figure is a female chauri-bearer. Yālis are carved on each side of the image and below the image.

At the village Yedadore in T -Narsipur hobli, on a broken stone in front of the Janārdana temple.

Size 3' × 2'.

Kannada language and characters

ಅದೇ ತಿರುಮಕೂಡಲು ನರಸೀಪುರದ ಹೋಬಳಿ ಎಡದೊರೆ ಗ್ರಾಮದ ಜನಾರ್ದನ

ದೇವಸ್ಥಾನದ ಮುಂದೆ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು

ಪ್ರಮಾಣ 3' × 2'

ಕನ್ನಡ ಲಿಪಿ ಮತ್ತು ಭಾಷೆ

1. ಭಾದ್ರಪದ ಶುದ್ಧ ೧೨ ನೋಡಲು ಪ್ರತಾಪ ಹರಿಹರ ಪುರವಾದ ಉತುವೆಹಳ್ಳಿ
2. . ಸ್ವರರು ದೇವರು . . ಹುಲಿಯಪ ಗೌಡುಗಳು ರುದ್ರಪ್ಪಗಳು
3. . . ಕಲಿಯೂರ ಚೆನ್ನಪ ಒಡೆಯರ ಮಕ್ಕಳು ಗುಡಗ .

- 4 ಹೊಂನಪದೇವರು ಯೀನಾಲ್ವರು ಗೌಡು . . ಪತ್ರದ ಕ್ರಮವೆಂತೆಂದೆ ಗೆಜ್ಜೆಗನಹಳ್ಳಿಯ  
 5. ಲಖಪಗಳು . ಚೆಂನಪ್ಪುಡೆರು ಹೊಂನ ಮಾಣಿತೆಗೆದುಕೊಟ್ಟ . . ಹೊಲ  
 6 . . ಇಪ್ಪತ್ತು ಹೊಂನಿನ ಪತ್ರಸ್ತಲು ೨೦ ಯೀಪತ್ರ ಅಕ್ಷರದಲು ಅನುಸಾಕಲ್ಯವಾಗಿ ವೀಸತಾರ ಉಳಿ  
 7 . . ಕಯ್ಯೊಳು ನಾಲು ನಮು ನಡವಲಿ ಹೊಂನಪದೇವರು ನಿಮಕಯ್ಯ . . . ಕೊಂಡವಾಗಿ ಅ  
 ಯರಡು ಪತ್ರ ಉ ರುಣಬಾ ?  
 8 ನ ಅಪತ್ರ ಉ ಲಖಪ್ಪುಡೆಯರು . ಯಿ ನಾಲ್ವರು ವಹಿದತ್ತಿಯದ್ದರು ? ಮತ್ತೆಯಲಿಇದ್ದರ ?  
 9 ಒಪಿತ ಪತ್ರವೆಂದು ನಾಲು ನಾಲ್ವರು ಒಡಂಬಟ್ಟು ತಾಯೂರ  
 10 ಜಂನಪ್ಪಂಗಳು ಕಿಟ್ಟುಗುಸೂರು ವೀರಪ್ಪ . . ಯಜ್ಞಚಂಣ ಗಲುಡ  
 11 ಮ . ಹಜ . . .  
 12 . . .

### Note

This inscription is full of lacunæ several letters having been lost.

It seems to record the sale of some land in Pratāpaharīharapura called also Utuvehalli for the price of 20 hons paid fully The purchasers of the land are four gaudas named Huliypagauda, Ruddappa, Gudagauda, son of Chennappa Odeyar of Kaliyur and Honnappadēvaru and the sellers are Lakhapa of Gejjeganhalli, Jannappa of Tāyūr, Virappa of Kirugusūr, and Baichanagauda These villages are situated not far off from Yedadore.

The date is not fully given. Only the lunar month Bhādrapada and bright fortnight and the tithi 12 and the week day Monday are given. The characters seem to belong to 15th century

### 59

On a slab lying near the Dandinadāri road in Sōsale in Sōsale Hobli.

Size 5' × 2'-6".

Old Kannada language and characters

ೞ. ನರಶೀಪುರದ ತಾಲ್ಲೂಕು ಸೋಸಲೆ ಹೋಬಳಿ ಕನಕಾ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ದಂಡಿನ ದಾರಿಯಲ್ಲಿ  
 ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು

ಹಳಗನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ

- 1 ಸ್ವಸ್ತಿಶ್ರೀವಿಕ್ರಮಾದಿತ್ಯರಸಂ ವಡ [ಕರೆ]  
 2. ನಾಡು ಮುನೂಲು ಮಾನಾಳುತಿಟ್ಟು ಸುಗ್ಗಿಯುಳ್ಳನ್ನ ಪೊನ್ನಿ  
 3. ಟ್ಲ ಧರ್ಮಕಡೆವಕ್ಕ ಪೊನ್ನಾನೊಳ್ಳೆ ನೆನ್ನೊನುಂ ಕೊಳ್ಳೆ ನೊಡೆಕೊಳ್ಳೋ  
 4 ನುಂ ವಾರಣಸಿಯ ಸಾಸಿರಕವಿಲೆಯುಂ ಸಾಸಿವ್ವಪ್ಪಾರ್ವ್ವ [ರು]  
 5 ಮನ್ನೊನ್ನೋನ್ ಸಗ್ಗತಿಗೆ ಸರ್ವೋನಕ್ಕೆ ಅವನ .  
 6 ಲುಳ್ಳಿತ್ತು ಪೊತ್ತಿಮ್ಮಕ್ಕಳ್ ಪುಟ್ಟದೆಕೆಡುಗೆ ಅರಮ್ಮನೆಯ  
 7. , ಭಟಮಾನ್ |

*Transliteration.*

- 1 svastī śrī Vikramādityarasam Vada [kare]-
2. nādu-munūrumān ālutīdu suggiyul vandu ponni-
- 3 tta dharma kedevakka ponnān kolvenendōnum kolgendode kolvō-
- 4 num Vāranasiya sāsira-kavīleyum sāsīrvvar ppārvva [ru]-
- 5 man kondōn-salgatige salvōn akke avana . .
- 6 lul mittu pottīrmakkal puttade keduge arammaneya.
7. bhatamān<sup>1</sup>

*Translation.*

Be it well. Śrī Vikramādityarasa ruling Vada (karai) nādu Three hundred came during *suggi* (harvest season) and granted gold for a charity (*dharma*) May the dharma never perish May he who wants to seize the money himself or takes it at the instance of another attain the same regions as one who kills thousand tawny cows and thousand Brahmans at Benares May Death seize his house May he perish without children being born to him.

The Palace (official), Bhatamān (?)

*Note*

This is an inscription of the time of Vikramādityarasa. The characters and the language seem to belong to the end of the 8th century A. D. No date is given in the record. There are two kings of this name who ruled about this time, the Bāna king Vikramāditya for whom Rice gives the date C. 888 (P. 19, Mysore and Coorg from Inscriptions) and the Chalukya king Vikramāditya II 733-746. The Bānas are known to have ruled parts of the Kolar District east from the Pālār river and north into the Madras Districts (ibid P. 17). It is not likely that their king Vikramāditya ruled so far off as Sōsale. There is however a Bāna chief Dindigarar subordinate to the Ganga king Śrīpurusha and ruling over Kalbappunādu (the district around Śiavana Belagola), (M. A. R. 1927, P. 109). It is possible that a chief of this dynasty might have been ruling over Sōsale under the suzerainty of the Ganga king ruling over Talkād, which is about 12 miles from Sōsale. Vadakarai-nādu is the district round Talkād (E. C. III Malavalli 99 and T.-Narsipur 130 E. C. IV Yelandur 56). It is however not called Three hundred Province in any of these inscriptions which all belong to the Hoysala period.

But more probably Vikramāditya must have been a Chālukya king. A minor branch of the Chālukya dynasty is known to have ruled in Varuna, Mysore Taluk, about 10 miles from Sōsale about A. D. 900 (M. A. R. 1916, P. 46). An inscription at Sōmasamudra, Chāmarājanagar Taluk, about 25 miles from Sōsale dated Ś. 916 refers to a Chālukya-Permādi ruling the earth (M. A. R. 1931, P. 139). It is thus probable that the Chālukyas ruled over Sōsale at the time of this inscription. It is however difficult to say whether Vikramādityarasa of the present grant

belonged to the main Line of Châlukya kings of Bâdâmi and exercised suzerainty over the Gangas as the Râshtrakûtas did in later times or whether he belonged to a minor branch of Châlukya chiefs, subordinate to the Gangas at Talakâd The latter seems to be more probable as no imperial titles are used in the present record and it is difficult to believe that Vikramâditya II, the Chalukya king of Bâdâmi came so far off as Sôsale (about 400 miles from Bâdâmi) and made a grant

It is difficult to make out the nature of the grant made by Vikramâdityarasa. He is said to have come during harvest-time and given money for some *dharma* (charitable purpose) The nature of the *dharma* is not indicated It is probable that the grant was made for conducting some festival during the harvest-time at Sôsale. The rest of the inscription consists of imprecations of the type current during the period. The letters at the end of line 6 and the beginning of line 7 are cut off and lost. Probably the name of a palace official who wrote the grant is given therein

## 60

At the village Chidarvalli in the hobli of Sôsale, on the basement of the  
Sômêśvara temple

Kannada language and characters.

ಸೋಸಲೆ ಹೋಬಳಿ ಚಿದರವಳ್ಳಿ ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ತಳಪಾದಿಕಲ್ಲಿನಲ್ಲಿ  
(ಪೂರ್ವದಿಂದ ಪಶ್ಚಿಮಕ್ಕೆ ಬರೆದಿರುವುದು)

ಉತ್ತರದಿಕ್ಕು

1. ದಂಕರಾಮ ನಿನ್ನಂಕ ಮಲ್ಲ ಮಲರಾಜರಾಜ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯನುಂ ಮಕ—  
. . . . . ಹೊ ——— . . . . . ಮದ . . . . . ವರಾಧೀಶ್ವರ , . . . .

2 ಸಿರಭೇದಂಮಾಡಿ ಪಾಂಡ್ಯನಂ ಕಯ್ಸಿರೆಕೊಂಡು ಕಾಂಚಿಯನಾಥಂಗೆ ಪೊಡವಟ್ಟು ಅರಕೆಟೆಯನಗ್ರಹಾರ—ದೋರ  
ಪಶ್ಚಿಮದಿಕ್ಕು

3. ಮಣ . . . . . ದ ಜೇಷ್ಠಸುಧ್ಧ ೫ ಬುಧವಾರದಲು ತಳಕಾಡ ಸಮಸ್ತನಖರವು . . . . .

4 ದಂದು ತಳಕಾಡಸೇಪನಖರಂ

ದಕ್ಷಿಣದಿಕ್ಕು

5 ರೊಳುಗಂಡ ಕದನಪ್ರಚಂಡ ಮದದಂತಿಗಂಡ [ನ] ಸಹಾಯಸೂರ ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲದಂಕರಾಮ  
ನಿನ್ನಂಕಮಲ್ಲಪ್ರತಾ . . . . . ಮಾಗಿ ಕಲ್ಲುಕಣಿಯ ಕಲ್ಲುವರದಿರು --

6 ಗಳುಂ ಕೂಡಿದ್ದು ಅದಿಯಕದಸಿ ಮಂಡಲಸಾಮಿಮಾ

ಪೂರ್ವದಿಕ್ಕು (ಸುತ್ತಲೂ ಬರೆದಿರುವುದು)

7 ದಿ ಗಾಡನಮಗ್ಗು ಮನೆಕೆಟೆಗದ್ದೆಯಂ ಧಾರೆಯನೆಟದು ಚಂದ್ರಾದಿತ್ಯಂಬರಂ ಭೂಮಿಯೆಕೊಟ್ಟ ಯಿಂತಪ್ಪದ .  
. . . . . ಏಕ್ಕುತ

ಬಲಭಾಗದ ಕಂಬ

8. ಗಕ್ಕಯವಾಗಿ ನಿರುಮೂಲವಾಗಿ ಹೋಹರುಧರ್ಮರಕಿ

9. ದಾನದಂದು ಸುಖದಿಂ ಬಾಹಿರರು

## Note

This inscription is written all round the basement of the Sômêśvara temple. This system of writing an inscription around the walls of a temple rather than on a separate slab of stone set up in front of a temple was introduced by the Chôlas

and continued sometimes during the Hoysala and Vijayanagar times. The present record has several lacunae as the letters are much worn out

The record belongs apparently to the reign of the Hoysala king Vira Ballâla II (1173-1220) from the titles used for the king —a Râma in battle, nissankamalla, malerâjarâja, pratâpa-chakravartî, the setter up of Chôla kingdom, who beheaded. . . . and who seized Pândya (king) as prisoner, who prostrated before the Lord of Kâncî (God Varadarâja), and who made Arakere an agrahâra and who was terrible in battle, lord over elephants in rut, unassisted warrior, *Sanvârasiddha*, *Guridurgamalla*, etc

The portion containing the name of the year in which the grant was issued is quite worn out Only the items Jyêshtha śudha 5 Wednesday are visible.

The inscription registers a grant of some dry land, a house and rice-fields made by all the *nakharas* (merchant citizens) of Talekâd and the *kalluvaradaru* (merchants in stone viz, jewel merchants) of Kallukane to some one who was the *mandalasvâmi* of Âdiyakadase and who was the son of Mâdigauda. An imprecation occurs at the end of the grant.

Talakâd is the same as the town Talkâd in T.-Narsipur Taluk, Mysore District Arakere is a village in Seringapatam Taluk of the same District Âdiyakadasî cannot be identified Kallukane or Kalkane is a village about four miles from Chidruvalli and situated in Malvalli Taluk of Mysore District Kalkane-nâd is often referred to in inscriptions (E. C IV Nagamangala 3, 12, 15 and 96)

## 61

On a slab standing to the west of the Sômêśvara temple at Chidarvalli  
(T -Narsipur Taluk No 95 revised)

Size 2'-6" × 2'.

Kannada language and characters

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಚಿದರ್ವಳ್ಳಿ ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನಕ್ಕೆ  
ಪಶ್ಚಿಮದಲ್ಲರುವ ಕಲ್ಲಿನಲ್ಲಿ (ಈ ನರಶೀಪುರದ 95ನೆಯ ನಂಬರಿನ ಶಾಸನದ ತಿದ್ದುಪಡಿ)

ಪ್ರಮಾಣ 2½' × 2'

- |   |   |
|---|---|
| 1 ಸೊಸ್ತಿ ಪ್ರಕಾಪ ರಾಜಾಧಿರಾಜರಾಜಪರ            | 13. ಗೊಳ ಯೇದೇವರಸ್ತಾನ ಭೂಮಿ ಒಳಗಾದ          |
| 2 ಮೇಸ್ವರಶ್ರೀವೀರದೇವರಾಯವೊಡೆಯ                | 14. ಮನೆ ತೋಟ ಕೆಡೆ ಮಾನ್ಯವೆಂದುಕೊಟ್ಟು       |
| 3 ರು ಪ್ರಿಶ್ವೀ ರಾಜ್ಯಂಗಿಯುತ್ತಮಿದು ಸಖವ       | 15. ಕೊಡ [ಗೆ] ಕಲ್ಲನುಹು [ಇ] ದು ಕೊಟ್ಟೆವಾಗಿ |
| 4 ರುಪ್ಪ ೧೩೪೧ನೆಯ ವರ್ಷದ ವಿಕಾರಿಸಂ            | ಇದಮ್ಮ                                   |
| 5 ವತ್ಸರದಪುಸ್ಯಬ ೧ ಸೊ ತಳಕಾಡನಾಡನಾ            | 16. ವನು ಅವನೊಬ್ಬನು ಅಳಿದನಾದ               |
| 6 ಡನಾಲ್ಪತ್ತರಡು ಪುರಕೆ [ಮು] ಕ್ಷವಾದ ಮಲ್ಲಿನಾಥ | 17. ಡೆ ಗಂಗೆಯತಡಿಯಲಿ ಖಪುಲೆಯಕೊಂಡ ಪಾ        |
| 7 ಪುರದ ಗುಡ್ಡೆಯಣ್ಣು ವಜ್ರಚಂಟಿನಿಂದೆಯ         | 18. ಪದಲಿಹೋಹನ                            |
| 8. ಪುರದಮಾದಯ್ಯ ಸೋಮಯ್ಯ ರಾಮಗೊಂಡ              | ಮೇಲ್ಬಾಗದಲ್ಲಿ                            |
| 9. ನಪುರದದೇವು ಚಿದರವಳ್ಳಿಯಪುರದಸಂ             | 19. ಶ್ರೀಮಲ್ಲಿಬಚಂಣ್ಣು ಕಾಟ್ಟಸಂಣ್ಣು ಮಾರಗೌಡ |
| 10 ಭುದೇವ ಯೇವೊಳಗಾದಸಮಸ್ತ ಪುರಬೋ [ವ]          | 20. ಯವರೊಳಗಾದ ಸಮಸ್ತ ಗುಪ್ತರುಗಳು           |
| 11. ಗಳುಂ ಚಿದುರುವಳ್ಳಿಯ ಸೋಮಯ್ಯದೇವರಸ್ಥಾನಿಕ   | 21. ವೊಳಗಾದ ಸಮಸ್ತರುಂ ಸೋಮಯ್ಯದೇವರ          |
| 12 ರಾಯಡೆ ಸೋಮಯ್ಯ ಕೇತಾಡೆಯವರಮಣ್ಣು            | 22. ಕಪುಲೆಯ ಕೊಂಡಪಾಪದಲಿ ಹೋಹನು.            |



## Note.

This belongs to the reign of the Vijay  
and is dated S' 1341 Vikari sain. Pushya  
January 1420 A D.

It registers the remission of taxes on  
the *sthāna-bhūma* (lands granted for the of  
ing the land belonging to Râyade Sômeyade  
Sômayyadêvaru at Chidruvallī. The donees :  
nâthapura, the chief of 42 *purās* (hamlets) o  
Sindeyapura, Dêma of Râmagondanapura,  
These villeges are all situated within a distance of four miles from Chidruvallī  
where the temple of Sômayadêva (or Sômanâthadêvaru) is situated

The donees are stated to have set up an inscription stone to mark the kodagi  
land granted. Certain gaudas named Mallī Bachanna, Kâtta, Sanna Mâragauda  
etc, are also said to have joined in making the grant.

The imprecation that the violater of the grant incurs the sin of killing tawny  
cows belonging to Sômeyadêvaru on the banks of the Ganges concludes the grant.

## 62

On a slab standing in the land of Morappa to the west of the  
same village Chidaravallī.

Size 2'—6" × 1'

Kannada language and characters

ಅದೇ ಚಿದರವಳ್ಳಿ ಗ್ರಾಮದ ಪಶ್ಚಿಮಕ್ಕೆ  
ಪ್ರಮಾಣ

- |          |  |
|----------|--|
| 1 ಅದಿಯರ  |  |
| 2 ಏಚಮದ   |  |
| 3 ಂಣ್ಣಾಯ |  |
| 4 ಕದೇವಂ  |  |

## Note

This records the gift of the lands belonging to  
dannâyaka of Adiyara family

No date is given nor is the reigning king named

The characters belong to the 13th century. The Adiyara  
donee belonged is also referred to in some inscriptions of the 13th c  
which certain warriors belonged (See E C VIII, Sagar 125 of C 1  
540 of 1230 A D.? and E C XII Gubbi 1 of Vira Ganga Hoysala-dêva 1)

A.D.) But Êchama-dannâyaka of the present record has not been referred to in them.

Dharmapuri is said locally to be the name of a village which once existed near the field where the inscription is set up.

No imprecations are contained in the grant.

### 63

On a viragal near the Ganêśa temple in the same village Chidaravalli.

Size 6' × 3'

Kannada language and characters.

ಅದೇ ಗ್ರಾಮದ ಗಣೇಶನ ಗುಡಿಯ ಕಟ್ಟಿಗೆ ಕಟ್ಟಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 6' × 3'

1	ಒಂದನೆಯ ಪಟ್ಟಿ ಶ್ರೀ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ ಶ್ರೀ ಎರಡನೆಯ ಪಟ್ಟಿ	5.	ನಾಲ್ಕನೆಯ ಪಟ್ಟಿ. ದಿ ಸತ್ತಡವಂಗಿ ಸಮ
2	೩ ಮಾಸದಲು ತಿದಿವಳ್ಳಿಯ ಮೂರನೆಯ ಪಟ್ಟಿ.	6.	ಸ್ತ ಪ್ರಭುಗವುಂಡು
3.	ಗವುಂಡುಗಳೊಡನೆ ಸಂಕಾಚಾರಿಯ ಮಗಂ ಕವಿಲೆ	7.	ಗಲ್ಲೊಕೂಡಿ ಚಿದಿರ
4.	ಚಾರಿ ಕಿಣಿಯ ಕಲುಕಣಿಯ ಬವರಕೆ ಹೋಗೆ ಕಾ	8.	ವಳ್ಳಿಪುರದರೆಯು
		9.	ಕೊಳಗ ಗದ್ದೆಯನು
		10.	ಕೊಡಗೆಕೊಟ್ಟರು

### Transliteration

#### I

1. śrī Sarvvadhāri-samvatsarada Śrī [va]-

#### II

2. na-mâsadalū Tīdivalliya

#### III

3. gavumdugalodane Samkâchâriya magam Kavile-  
4. châri Kiriya Kalukanīya bavarake hôge kâ-

#### IV

5. dī sattadavamge sama-  
6. sta prabhugavumdu-  
7. galella kûdī Chīdira-  
8. vallī-puradal emtu  
9. kolaga gaddeyanu  
10. koḍage kottaru

## Note.

This vîragal inscription registers the gift as a *kodage* of a plot of rice land of the sowing capacity of eight kolagas situated in the village Chidîravallî by all the *Prabhu-gavundus* (in memory of or for) the warrior Kavilechâri, son of Samkâchârî who died fighting at the battle of Kîriya (Little) Kalukani along with the gaudas of Tîdivallî.

The name of the cyclic year Sarvadhârî and the month Śrâvana are the only items of dating given and no Śaka year. The characters belong to 13th century

No king is named in the record

## 64

At the village Chivalî in the hobli of Sôsale, on a slab in front of the Sômêśvara temple

Size 3' × 4'

Kannada language and characters

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಚಿವಲಿ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಸೋಮೇಶ್ವರ ದೇವಾಲಯದ ಮುಂದಿರುವ ಕಲ್ಲಿನಲ್ಲಿ

ಪ್ರಮಾಣ 3' × 4'

1. ಸೃಷ್ಟಿಶ್ರೀಪ್ರಮಾದೀಚ ಸಂವತ್ಸರ ಪುಷ್ಯ ಶು
2. [ತಿ] ಪೈಯ್ಯನ ಮಗಳು . . . ಪರ್ವ
3. ಯ ವಸದೆ . . . ಕೆಣಿಯ ಕಟ್ಟಿಸಿ . . .
4. ಕಲ್ಲನಿಜಿಸಿದಳು ಮಂಗಳ

## Note.

This records the construction of a tank and the setting up of the inscription stone by a woman (whose name is lost), whose father is named (Tî)paîya, in the year Pramâdîcha, in the bright fortnight of Pushya.

The epigraph is not dated in any era. The characters seem to belong to 17th century.

## 65

At the same village Chivalî, on a vîragal set up in the land of Mâdayya.

Size 4' × 2½'.

Kannada language and characters

ಅದೇ ಗ್ರಾಮದ ಮಾದಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ವಿರಗಲ್ಲು

- |                       |                |
|-----------------------|----------------|
| 1. ಸೃಷ್ಟಿ             | 7. ಬಾಚರಿಯ      |
| 2. ಸಕವರಿ              | 8. ದಾಸಿಮಚೆ     |
| 3. ಸಮ್ಪರಿಧಾವಿ         | 9. ರಿಯತುಟು     |
| 4. ಸಂವತ್ಸರ ಕಾ         | 10. ಗ ವ ಟಿ ಆ   |
| 5. . . ಪುಣ್ಣಿಮೆದಂದು ಕ | 11. ಚಾರಿ ತುಟುವ |
| 6. ಲ್ಕುಣಿಯಜೊ          |                |

*Note.*

This records the death of the warrior Gavare-âchâri, in defending the cattle of Dâsima-châri, who was the son of Jobâchari of Kalkuni on the full moon day of the month Kârtika of the year Parîdhâvi.

The characters seem to be of the latter part of 10th century A.D. and the date given may be equivalent to 952 A D At this time the Ganga kings ruled over the territory in which the inscription stone is set up

66

At the village Mudakanapura, in the same hobli of Sôsale, on a stone set up near the *patel's* house

Size 4' x 3'

Kannada language and characters

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಮುಡಕನಪುರ ಗ್ರಾಮದ ಪಟೇಲನ ಮನೆಯಬಳಿ ಗ್ರಾಮನಿವೇಶನದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' x 3'.

- 1 ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಸಕ ವರುಷ
- 2 ಗೞಿೞನೆಯ ಸಂದುಸರ್ತಮಾನವಾದ ವಿಳಂಬಿ ಸಂವತ್ಸರದ ಶ್ರಾ
- 3 ವಣ ಬಿ ಖಲು ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಪೆಂ
- 4 ಕಟಪತಿ ಮಹಾರಾಯರು ಪೃಥ್ವಿರಾಜ್ಯಂಗೈಯ್ಯತ ಮಿರಲು ಶ್ರೀ
- 5 ಮನ್ಮಹಾ ರಾಜಾಧಿರಾಜ ಮಹಾರಾಜ ರಾಜ ಶ್ರೀಜಗ
- 6 ದೇವರಾಯಪೊಡೆಯರು ಅಯ್ಯನವರ ಕುಮಾರರು ಶ್ರೀದೇವ
- 7 ರಾಯ ಪೊಡೆಯರು ಅಯ್ಯನವರು ಚಿದುರುವಳ್ಳಿಯ
- 8 ಚಿಕ್ಕಣ ಗುಡನವರ ಕುಮಾರ ಶಿವಯೋಗಿ ಪೊ
- 9 ಡೆಯರಿಗೆ ಕೊಟ್ಟ ಶಿಲಾಶಾಸನದ ಕ್ರಮಂ
- 10 ತೆಂದಡೆನಂಮ ಚಿದುರುವಳ್ಳಿಯ ಸ್ತಳಕ್ಕೆ ಸಲು
- 11 ವ ಮುಡಕನ ಪುರದ ಗ್ರಾಮವನು ನಾವು ನಿಮಗೆ
- 12 ಪಲ್ಲಕ್ಕಿಯ ಉಂಬಳಿಗೆ ಕೊಡೆಗೆಯಾಗಿ ಕೊಟ್ಟೆವಾಗಿ ಆ
- 13 ಗ್ರಾಮದ ಸ್ತಳದ ಚತುಸ್ರಿ ಪಿಯ ಪೊಳಗಾದ ಗದ್ದೆ
- 14 ಬೆದ್ದಲು ತೋಟ ತುಡಿಕೆ ಸುಂಕ ಸುವರ್ಣಾದಾಯ
- 15 ಕಾಡಾರಂಭ ನೀರಾರಂಭ ಯಿವು ಮುಂತಾದ ಯೇ
- 16 ನುಂಟಾದ ಪಯಿರುಗಳನು ಆಗುಮಾಡಿ ನಿಮ ಪು
- 17 ತ್ರ ಪೌತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾರ್ಕ
- 18 ಸ್ಥಾಯಿಯಾಗಿ ಅನುಭವಿಸಿಕೊಂಡು ಬಹಿರಿ
- 19 ಯೆಂದು ಕೊಟ್ಟ ಶಿಲಾಶಾಸನ||.

*Transliteration*

- 1 svasti śrī vijayābhyudaya Śālivāhana sakavarusha
- 2 1520 neya samdu vartamānavāda Vilambi-samvatsarada Śrâ-
- 3 vana ba 3 lu siīman mahāmamdalēśvara śrī vīra pratāpa Vem-
- 4 katapati-mahārāyaru prithvirājyam geyyutamīralu śrī-
- 5 mam mahārājādhīrāja mahārāja rāja-śrī Jaga-
- 6 dēvarāyavodeyaru-ayyanavara kumāraru śrī Dēva-
- 7 rāyavodeyaru-ayyanavaru Chiduruvallīya-
8. Chikkanagaudanavara kumāra Sīvayōgīva-
- 9 deyarige kotta śilāśāsanaḍa kramavem-
10. temḍaḍenamma Chiduruvallīya-stalakke salu-
11. va Mudukanapurada grāmavanu nāvu nimage-
12. pallakkiya umbalige-kōḍageyāgi kottevāgi ā-
13. grāmada stalada chatu-sīmeya volagāḍa gaḍḍe-
14. bedḍalu tōta tūḍike sumka suvarnnāḍāya
- 15 kādārambha nīrārambha yīvu numtāḍa yē-
- 16 numtāḍa payirugalanu āgumāḍi nimma pu-
- 17 tra-pautra pārapareyāgi āchamdrārka-
- 18 sthāyīyāgi anubhavisīkomḍu bahīri-
19. yemḍu kotta śilāśāsana.

*Translation*

Be it well On the 3rd lunar day of the dark half of Śrāvana in the year Vilambi, the 1520th year of the prosperous Śālivāhana era, while the illustrious mahāmandalēśvara vīra-pratāpa Venkatapati-mahārāja was ruling the earth.

The illustrious mahārājādhīrāja mahārāja rāja-śrī Jagadēvarāyavodeyarayya's son śrī Dēvarāya-vodeyaru-ayyanavaru granted the following śilā-śāsana to Sīvayōgi-vodeyar, son of Chikkanagauda of Chiduruvallī

As we have granted the village Mudukanapura belonging to Chiduruvallī-sthala as *kōḍagi* for *pallakki-umbali* (rent-free land granted for the maintenance of a palanquin) to you, you may enjoy for as long as the moon, sun and stars last, as a hereditary estate, all the income of the wet lands, dry lands, gardens, vegetable-gardens, customs duties, monetary revenue, unirrigated lands, irrigated lands, etc., within the four boundaries of the said village

*Note.*

This registers the grant of the village Mudukanapura in Chiduruvallī-sthala to Sīvayōgi-vodeyar, son of Chikkanagauda, who was probably a Lingāyat priest for the dignity of maintaining a litter (*pallakki-umbali*) The donor was Dēvarāya-

vodeyarayya, son of Jagadêvarâya-vodeyar, a feudatory under the Vijayanagar king Venkatapatidêva. It is dated S' 1520 Vilambi sam. Śrāvana ba. 3, corresponding to August 9, 1598 A D

Jagadêvarâya or Pedda Jagadêvarâya was a general under the Vijayanagar kings Râmarâya and Śrīrangarâya I See No. 50 He had four sons of whom the donor of the present grant Dêvarâya evidently was one But they are named differently in a manuscript called Jâmbavati-kalyânam purporting to be the work of a poet called Êkânranâtha (See P 228 of Sources of Vijayanagar History by S Krishnaswamy Iyengar) The names therein given are Jagatâparâya, Jagadêkarâya, Jagatâparâya and Ankusa With which of these the Dêvarâya of this record is to be equated cannot be determined.

## 67

On a stone oil-mill buried in the land to the south of Kâragahalli in the hobli of Sôsale.

Kannada language and characters.

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಸರ್ವಮಾನ್ಯ ಕಾರಗಹಳ್ಳಿಗೆ ದಕ್ಷಿಣಕ್ಕೆ ಚಕ್ರಮಾದನ ಗದ್ದೆಯಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲುಗಾಣದ ಸುತ್ತಲೂ ಬರೆದಿರುವುದು

ಪ್ರಮಾಣ 4½' × 8'

- 1 ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಲೇಶ್ವರಂ ತಳಿಕಾ
- 2 ಡುಗೊಂಡ ಅಸಹಾಯ ಸೂರ ನಿಸ್ಸಂಕಮಲ್ಲ ಸನಿ
- 3 ವಾರಸಿದ್ದಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲದಂಕ ರಾಮ ಹೊಯ್ಸಳ ವೀರ
- 4 ಬಲ್ಲಾಳ ದೇವರು ಪ್ರಿಥುವಿರಾಜ್ಯಂಗೆಯ್ವತ್ತಮಿರೆ ಸಕವರಿ
5. ಪ ೧೧೦ನ ವಿಕಾರಿ ಸಂವತ್ಸರ ಜ್ಯೇಷ್ಠ ಸುದ್ದ ೧೪ ಸೋಮ
- 6 ವಾರದಂದು ಬಡಗರೆನಾಡ ಕೊಳಲ್ಲೂರ ಗಾಕರಗಣ್ಣ ಬಾ
- 7 ಣಿಗರ ಬೆಳ್ಳಿಗವುಣ್ಣನ ಮಗ ಬಿಟ್ಟಿಗಾವುಂಡನು ಕೊಳಲ್ಲೂರ
- 8 ಸೋಮೇಶ್ವರ ದೇವರ ಮುನ್ನೆ ನಡಿಸಿದ ಕಲ್ಲುಗಾಣ||

*Transliteration*

- 1 svasti śrīman mahāmandaleśvaram Talekā-
2. dugonda asahāyasūra nissamkamalla sanī-
- 3 vârasiddhi giridurggamalla chaladamkarâma Hoysala Vîra-
4. Ballâladêvaru prithuvirâjyam geyvuttamire sakavarī-
5. sha 1101ne Vikâri-samvatsara Jyêshtha sudda 14 Sôma-
6. vâradamdu Badagarenâda Kolaltûra Gâkaraganḍa Bâ-
7. nigara Belligavundana maga Bitti-gâvundanū Kolaltûra
- 8 Sômêśvara-dêvara munde nadisida kalla gâna

## Note

This records the setting up of a stone oil-mill in front of the God Sômêśvara in Kolaltûr by Bittigavunda, son of Gâkaraganda Bânigara Belligavunda belonging to Badagarenâd on Monday the 14th lunar day of the bright half of Jyêshtha in the Śaka year 1101 Vikâri during the reign of the Hoysala king Vîra Ballâla (II) possessed of the titles mahâmandalêśvara, conqueror of Talakâd, unassisted hero, nisânkamâlla, Sanivârasiddhi, Giridurgamâlla and a Râma in moving battle

Kolaltûr is the same as the village Kolattûr, situated about three miles from the inscription stone. Badagarenâd is the district around Talkâd referred to in E C III, Introduction P 17. The title Bânigar probably means a class of merchants. The meaning of the epithet *gâkara ganda* is not clear. Perhaps it means destroyer of traitors.

The date S' 1101 Vikâri sam. Jyêshtha śu 14 Sô' corresponds to Monday, 21st May 1179 A. D. and falls within the reign of Vîra Ballâla II.

No imprecation is contained in the grant

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LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,  
ARRANGED ACCORDING TO DYNASTIES AND DATES.

## LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page in the Report	Inscription number in the Report	Date	Ruler
109	1	34th year of the reign Chaitra- mâsa Śukla-paksha, Rôhini constellation.	KADAMBA Ravivarma ....
236	38	Ś 722 Pausha-mâsa, S ū i y a - grahana Ādityavâra	GANGA Śrîpurusha .. .
265	59	No date (About 800 A D ?)	CHALUKYA Vikramādityarasa ...
258	52	No date .. .	HOYSALA. Viraganga Vishnuvardhana
267	60	„ .. .	Ballâla (II) . ...
274	67	Ś 1101, Vikâri sam Jyê. śu 14, Sônavâra (Monday, 21st May 1179 A D)	Ballâla II . ....
241	41	Virôdhi sam Kanyâ month, dark fortnight, 8th lunar day, Monday, after Ś 1099 (12th September 1229, Wednesday ?.)	Jagadêkamalla Srî Narasinga. (Narasimha II)
239	39	Dhâtu sam Āshâ. śu. 3, Friday.	Vîra Narasimha Dêvarasa (Narasimha II).

## ARRANGED ACCORDING TO DYNASTIES AND DATES.

## Contents and remarks

Records the gift of some land in Âsandî and Koramanga and near the embankment of Samana with the right of *Samâdhi* and free from *uchchha* for conducting worship in the temple of Siddhas (siddhâyatana-pûjâ) and for the prosperity of the Sangha, at the instance of Haridatta by the Kadamba king Ravivarma, son(?) of Mrigêśa, who was the son of Śântivarman, son of Kâkustha, younger brother of Raghu, from his capital Vajayantî

Records some grant of land free from taxes to Kalipattodeya Kurimbagâvunda and Katakaya in the Kuripattî of the village Armmeleyapalli and also of *Kurimbâdere* (tax on shepherds). Viśvakarmâchârya is named as the engraver of the record.

Records the grant of some money for some dharma by Vikramâdityarasa, ruler of Vadakarenâdu 300. Probably the king belonged to the dynasty of the Châlukya chiefs of Varuna who ruled about 800 A.D.

Merely gives the king's titles.

Records the grant of land, etc., by the *Nakharas* of Talkâḍ and *Kallavaradar* (jewel merchants ?) of Kallukanî to a son of Mâdigauda, mandalasvâmi of Âdiya-kadasi

Records the setting up of an oil-mill before the temple of Sômêśvara in Kolaltûr (same as Kolattur) by Bittigavunda of Badagerenâd.

Refers to a *mâstî* at Tellanûr

Records the setting up of an oil mill in the village Bhasettî-Nallûr (Basavattî) for the benefit of the temple of Mallikâryjuna of Marahalli

## List of Inscriptions published in the Report,

Page in the Report	Inscription number in the Report	Date	Ruler
247	48	Ś 1107, Viśvâvasu, Chaitra śu. 1, Mam (April 2, 1185, A.D) Ś 1173 Sâdhâiana, Chaitra śu 5, Mam. (Maich 28, 1251 A D.)	Ballâla II and Sômêśvara ....
			VIJAYANAGAR.
207	32	Ś 1240 Vibhava, Pushya, ba 5, Makara-sankrânti. (Date irre- gular grant spurious)	Vijayavenkatapati, son of Virûpâksha and grandson of Narasimharâya.
117	2	Ś 1277, Manmatha, Phâl śu 1, Tuesday. 2nd Februray 1356 A.D	Bukka I . ....
211	33	Ś 1302, Raudri, Mâr śu. 1 Sô December 16, 1381, A D ?)	Harihara II . ....
132	23	Ś 1306, Raktâkshi, Mâr. śu 12, Śu. (Friday, 25th November 1384)	Do .... ..
138	24	Ś 1309 Kshaya, Jyêsh ba 13 Śa (Saturday 26th May 1386, A.D)	Do . . ....
146	25	Ś1318, Dhâtu, Mâgha śu. 7. (Jan 6, 1397, A D )	Do .. ....
268	61	Ś 1341, Vikâri sam. Pushya ba 11, Sô. (Monday, Jan 1, 1420 A D.)	Vîra Dêva Râya Vodeyar (II).

arranged according to Dynasties and Dates —*contd*

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### Contents and remarks

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Grant of the village Bīdirakōte in Keregōdanād, first as *Śivapura* and later as *Sōmanāthapura* for the benefit of Vīraśaivas by Malleyanāyaka and Sōmeyanāyaka and later by Vīnamallayya who committed some kind of self-torture and gained the village. A peculiar condition of the grant was that the land should descend to the daughters, wives and the children of the female servants of the donees.

Records the gift of the village Vengere to the Śringēri guru Narasimhabhāratī, disciple of Rāmachandrabhāratī, a disciple of Gōvīndabhāratī for the dīpārādhane of Śāradāmbā in the Matt.

Records a visit of the king to Śringēri to have a *darśana* of Vidyātīrtha-śrīpāda and the grant by him of certain lands bringing an annual revenue of 360 varahas in Keluvalli in Sātāligenād for the services of the matt and the *bhikṣhe* of the yatis.

Refers to the various grants made to the Śringēri Matt by Hiriya Hanayappodeyā, Bukkarāya, and Chikka Bukkarāya and the division of them into vrittis. This also refers to an invitation sent by king Bukka I together with a nīrūpa of *havya-śrīpādangal* to Vidyāranya at Benares and the return of Vidyāranya first to Vijayanagar and later to Śringēri accompanied by the king.

Records the gift of the village Belugula in Chikka Kodanādu in Āraga-ventheya to Sūrappa and Krishnadēva, disciples of Vidyāranya-śrīpāda, by the king. Harihara II is described as having gained *jñānasāmrājya* unattainable by other kings, by the favour of Vidyāranya.

Records the establishment of an agrahāra named Vidyāranyapura by the king on the death of the sage Vidyāranya (*paripūrnarādallī*).

Records the gift of the village Bhānuvalli in the Āraga kingdom to a Brahman Mādhavendra by the king.

Records some grant of taxes to Rāyade Sōmeyade Kētāde, *sthānika* of the temple of Sōmayyadēvaru of Chidruvalli.

## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
162	27	S' 1353, Virôdhikrit sam. Mâgha ba. 30, Saturday with the constellation Dhanishthâ and solar eclipse (2nd February 1432).	Dêvarâya (II) ....
155	26	S' 1354 Parîdhâvi, Âshâdha su. 12 Gu. (July 10, 1432 Thursday).	Dêvarâya II ....
246	47	Îśvara, Âśv. su. 10 (24th September 1517 ?).	Sâluva Gôvindarâja Ayya ...
245	46	Ś 1510 Sarvadhâri sam Phâl. ba. 5 (25th February 1589).	Venkatapatirâya I ....
260	55	Ś 1518, Durmukhi sam, Âshâ. su. 15, Saturday, (25th September 1596, Saturday).	Mahâmandalêśvara Râmarâja Tirumalarâya-ayya-dêva-mahâ-arasu (Governor.)
272	66	Ś 1520 Vilambi sam. Śrâ. ba, 3. (August 9, 1598, A.D.)	Venkatapati I ....
183	29	Ś 1582, Plava sam. Kâr. su. 15, (27th October 1661, A.D.)	Śrîrangarâya . ....

arranged according to Dynasties and Dates —*contd.*

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Records the gift of the villages Kelagundani and Kaigai in the Goa kingdom by the king to the jagadguru Purushôttamâranya Yatindia to provide for food offerings to the god Râmachandra and for the worship of the god Mahâbala and for the maintenance of the matt and the feeding of the Brahman dependants. The engiaver is named Varadapâchârya. About the donor Dêvarâya II it is said that his mother Nâranadêvi was a devotee of Vishnu. The god Mahâbala referred to herein is evidently the god of that name worshipped in the sacred place Gôkarna. No reference is made to the Śringêri Matt.

Records the grant by the king, of the village Manjugani in the Honnâpura kingdom to the Jagadguru Purushôttamâranya-yatindra, an ornament of the Ânandavâla-parishad, to provide for the food offerings for the god Râmachandra. No reference is made to Śringêri. It is difficult to determine exactly whether this Purushôttamâranya is the same as Purushôttamabhârâti, a pontiff of the Śringêri Matt or one of his disciples named as such or a guru of the Râmachandrâpur matt which has spiritual jurisdiction in Gôkarna and has Râmachandra as the principal deity worshipped in the matt.

Records the grant of the village Bâguli for services in the temple of Bhujangêśvara.

Records the grant of the village Kollagaundanapura, a hamlet of Ummattûr for the temple of Bhujangêśvara by Kâlântaka Vodeyar.

(Fragmentary) Records some grant by Jakkannanâyaka, son of Gutinâyaka of Nagarûr.

Records the gift of Mudukanapura, a village in Chiduruvallisthala by Devarâya Vodeyar, son of Jagadêvarâya Vodeyar (Governor of Channapatna?) to Sivayôgi Vodeyar as *pallakki-umbali-kodagi*.

Records the gift of the village Jalagaramâni Sûrâpura by the king at Bêlûr to the guru of Muluvây named Krishnânanda, disciple of Sachchidânanda, for the worship of the god Gôpalasvâmi in the matt. The matt in question is known as the Bhâgavata-Sâmpâdâya Matt and has its headquarters at Mulabagal in Tirthahalli Taluk, Shimoga District.

## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			CHENNAPATNA CHIEF.
256	50	Pārthiva sam (1585 A.D.) ...	Ankuṣarāya ... .
			KELADI.
172	28	Ś 1552, Śukla sam. Pushya śu. 10 (15th December 1629) Pramôḍa sam. Bhādrapada ba. 2, (13th September 1630 A D )	Vīrabhadra Nāyaka ..
189	30	Ś 1652, Saumya sam Śrāv śu. 15 (July 28, 1729, A D )	Sômaśekhara Nāyaka . .
			COORG.
228	34	Ś 1678, Dhātu sam Chai ba. 5, Sô (19th April 1756).	Hâlêri Virappa Vodeyar .
			JUGALI.
231	35	Ś 1707, Viśvāvasu, Mār. śu 6. (7th December 1785 )	Jugali Basavappa Nāyaka ...
			MYSORE.
252	49	Ś 1585, Śobhakrit, Âshâ śu 12, Sô (July 6, 1663 A D )	Dêvarāja Vodeyar .
200	31	Ś 1659, Paingala Âshâ śu 15, Śu. (1st July 1737)	Immadi Krishnarāja Vadeyaraiyanavaru-(Krishnarāja II )



arranged according to Dynasties and Dates —*contd*

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Records the grant of *maduveya-sunka* (marriage-tax) in the village Hasgāvi by Bayiranna Vodeyar under the orders of the donor for the worship of the god Chennigarāya.

Records the gift of the village Chaudisettukoppa and Gorugadde in Pattuguppe-sime to the Śringêri guru Sachchidānanda-bhārati for the maintenance of a temple of Venka-têśvara at his matt in Pattuguppe village and of the *satra* thereat

Records the grant of some lands by the king at the instance of Nirvānayya to Chennanna for the maintenance of Chandiasêkharapura Agrahāra and some temples built by his father.

Records the gift of the village Kodaimandesthala by the Chief to the Śringêri guru Abhinava Sachchidānanda Bhārati to provide for special services on Vijaya Daśami day for the deities Vidyâsankara, Śārādâmbikâ and Chandramaulêśvara in the Matt.

Records the gift of the village Khasâpura in Harikebali, Kundûr-pattadi of Kottur-sime of Kogale-vente for the *dîpârâdhana* and services of the gods in the matt.

Records the gift by the king, of the village Kaudle with 6 hamlets to certain Brahmans (not named) for the spiritual benefit of his ancestors.

Records the grant of 6½ varahas every year out of the pay of certain officials including Devarājaya Arasu of Mûgûr, Gurikâr of Sakharepatna to Sachchidānanda-bhārati, guru of Śringêri Matt to provide for the expenses of *Vyâsapûje* and Śankarâchārya's *ârâdhana* in the Matt at Bêlûr belonging to the Śringêri Matt.

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
261	56	Ś 1682, Vikrama, Jyêsh śu. 15 (May 29, 1760 A D )	Krishnarâja Vadeyaraiya (Krishnarâja II )
126	10	Chitrabhânu sam Âshâ śu. 1. (20th June 1822 A.D)	Krishnarâja Vadeyar (III)
127	13	Ś 1776 Ânanda, Śrâ. śu 1, Bu. (26th July 1854, A D.)	Śrî Krishnarâja-Kanthîrava (Krishnarâja Vodeyar III).
125	7	Do (About 1830 A D.)	Krishnarâja Vodeyar (Kri- shnarâja Vodeyar III).
128	15	..	Do ..
125	8	....	Do (not named) ...
126	9		Do ....
126	11	....	Do ....
129	17	.	Do ..
129	18	....	Do .
129	16	....	Do ....
			ŚRINGERI MATT GURUS.
131	22	Ś 1524 Subhakrit Vais śu. 15, Sô. (26th April 1602).	Narasimhabhârati, Guru of Śringêri Matt.

arranged according to Dynasties and Dates —*contd*

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Records the *kṛaya-bhūḍāna-śāsana* (charter of sale of land) of the village Kalidêvana-hallī in Nāgamangala-sthala by the king to Krishnaiya and Gôvindaiya for the price of 2117 varahas.

Records the presentation of a silver stand by the king for the god Chandramaulêśvara in the Śringêri matt.

Records the gift of a golden *palanquin* by the king to Narasimhabhârati, guru of the Śringêri Matt.

Records the gift of a silver vessel (*Balipâtṛe*) to the god Mallikâṛjuna (at Śringên).

Records the gift of the gold tiara to the Śringêri Matt by the king.

Records the gift of a silver plate shaped like a leaf of the *Aśvattha* tree to the Śringêri Matt by Bâle Ars.

Records the gift of a silver pot to the Śringêri Matt by Dyāvavve of Krishnavilâsa Sannidhâna.

Records the gift (of a silver plate) to the Śringêri Matt by the queen Samukha-tottī-sannidhânadavarū (Muddukrishnâjammanni).

Records the gift (of a golden cup inlaid with rubies) to the same matt by the same queen.

Records the gift (of a golden cup inlaid with diamonds) to the same matt by the queen known as Madana Vilâsa totti Sannidhânadavarū (Muddulingamma.)

Records the gift (of a jewelled golden pândân) by the queen known as Chandravilâsa-sannidhâna-Ammanavarū (Basavâjammanni)

Records the setting up of a lingam called Râmeśvara in the memory of his guru, by Narasimhabhârati.

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Rules
			JAMKHANDI
128	14	Ś 1810 Sarvadhāri, Mār śu 14, (17th December 1888).	Rāmachandra Patavardhana, Chief.
			PRIVATE.
122	3	Ś 1082, Vikrama, Kumbha śu. 10, Bri. (18th February, 1160 A D ?)	
130	20	Ś 1673, Jaya, Nija Vaiś. śu 10, (21st May 1774, A.D.?)	..

The rest of the inscriptions are neither fully dated nor do they belong to definite

arranged according to Dynasties and Dates —*concl'd*

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Contents and remarks

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Records the gift of a silver *pîtha* (seat) to the Śringeri guru named Sachchidânanda Śivābhinava Nṛsimhabhârati, by the chief

Records the gift of certain lands in Sulligodu by Mariseti to the *basadi* and also the agreement of certain merchants to pay a certain tax on their wares for the same *basadi*

Records the consecration of the image of Basavanna on the above date

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dynasties.

APPENDIX A.  
CONSERVATION OF MONUMENTS.  
*In the year 1932-33.*

(Based on the Annual Report of the Government Architect, Bangalore)

About 45 monuments were inspected by the Government Architect as well as the Architectural Assistant and inspection notes on these were forwarded to the Deputy Commissioners concerned for taking needful action. A list of the monuments inspected is appended as Annexure "A"

Very few inspection reports were received from the Revenue Sub-division Officers during the year. The local officers may be instructed to make frequent inspections of these monuments and send up periodical reports of their condition, etc. It will be in the interest of these monuments if the local officers took greater personal interest in the upkeep of the institutions within their jurisdiction.

Proposals for the renovation of the following monuments were received and were under scrutiny —

Sōmanātha temple at Suttūr

Kalyāṇi at Hulikere.

The proposals sent up to Government regarding the reclassification of ancient monuments were under the active consideration of Government and the rules under the Ancient Monuments Preservation Regulation were passed and published.

The Muzrai Department have published the manuals as already indicated in the last year's report and illustrations required for the following temples called for by them were prepared and furnished —

1 Śrī Kalasēsvara temple at Kalasa, Mudgere Taluk

2 Cheluva-Nārāyaṇa temple at Mēlkōte

The work of erecting notice boards in front of monuments did not make any progress as no funds could be provided in the Budget for the purpose.

The following monuments were declared "Protected" under the Ancient Monuments Regulation —

- |  |   |                |
|--|---|----------------|
| 1. Basavēśvara temple at Basavanagudi      | } | Bangalore City |
| 2. Mallikārjunēśvara temple at Malleswaram |   |                |

Statements of monuments dealt with under the Regulation during the year together with details wherever possible, of expenditure incurred for the repair and maintenance of monuments is given below —

Tipu Sultan's Palace, Bangalore	The monument continued to be in charge of the Education Department for holding the Sanskrit College. Plans and estimates for constructing a new building for the College were prepared and sanctioned.
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Chennakēśava temple at Belur, and Hoysalēśvara temple at Halebid	The renovation work was continued for both these monuments and the temporary establishment sanctioned for this work was kept busy throughout the year.
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The following amounts were spent during the year for the repair and annual maintenance of the major Muzrai institutions —

Jain Basti at Nittūr, Gubbi Taluk	..	Rs 3,601 0 0
Lakshmīnārāyaṇa temple at Anati, Channarayana Taluk	„	832 0 0
Kalanāthēśvara temple at Ārāga, Tirthahalli Taluk	„	1,437 0 0
Aghorēśvara temple at Ikkeri, Sagar Taluk	...	„ 2,044 0 0
Kōte Āñjanēya temple at Shimoga	..	.. „ 2,940 0 0
Bhōga-Nandīśvara temple at Nandi	„	743 0 0
Rishyaśringēśvara temple at Kigga	-	... „ 2,000 0 0

Kannambādiamma temple at Periyāpatna	...	. Rs 7,516 0 0
Lakshmī-Narasimha temple at Hunsur	.	„ 4,827 0 0

## ANNEXURE A.

List of monuments which were inspected during the year 1932-33 —

Bangalore District	..	Tippu Sultan's Palace at Bangalore
		Venkataramana temple „
		Cenotaph „
		Syed Ibrahim's Tomb at Channapatna
		Akhalsha Khadri Daiga „
		Timmapparaj Urs Mansion „
		Fort Door „
		Appramēyasvāmi temple at Malūr
		Kailāśēśvara temple „
Mysore District	.	Anantapadmanābha temple at Būdanūr
		Kāśī Viśvēśvara temple „
		Webb's Monument at Frenchrocks
		Daria Dowlat at Seringapatam
		Obelisk Monument „
		Gumbaz „
		Jumma Masjid „
		Ranganātha temple „
		Kēśava temple at Sōmanāthapur
		Vyāsarāya-svāmi Mutt at Sōsale
		Vaidyēśvara temple at Talkād
		Kīrtinārāyana temple „
		Śrīkantēśvara temple at Nanjangud
		Sōmēśvara temple at Suttūr
Hassan District	.	Kēśava temple at Bēlūr
		Hoysalēśvara temple at Halebīd
		Kēdārēśvara „ „
		Bastis „
		Īśvara temple at Arsikere
		Kēśava and Sōmēśvara temples at Hārnahalli
		Narasimha temple at Jāvagal
		Narasimhasvāmi temple at Nuggihalli
		Sadāśiva temple „
Kolar District	..	Kōlāramma temple at Kolar
		Sōmēśvara „ „
		Makbara „
		Sōmēśvara temple at Kurudumale
		Hydervali Darga at Mulbāgal
		Śrīpādarāya Brindāvan „
		Venkataramana temple at Ālambgiri
		Amaranārāyana temple at Kaivāra
Kadur District	...	Vīranārāyana temple at Belavādi
		Kalasēśvara temple at Kalasa

## APPENDIX B.

Additional list of photographs taken during the year 1931-32.

Sl No	Size	Description	View	Village	District
*105	12"×10"	Channakesava temple	Ceiling	Belur	Hassan
106	Do	Do	Do	Do	Do
107	Do	Do	Do	Do	Do
108	Do	Do	Image of Kesava	Do	Do
109	Do	Do	Paijataharana	Do	Do
110	Do	Do	Narasimha Pillar	Do	Do
111	Do	Do	West view	Do	Do
112	Do	Do	North niche	Do	Do
113	Do	Do	Do side view	Do	Do
114	10"×8"	Do	Trivikrama ceiling	Do	Do
115	12"×10"	Do	Vasudeva pond	Do	Do
116-117	8½"×6½"	Do	Horses' friezes	Do	Do
118-119	Do	Do	Lions' do	Do	Do
120-121	Do	Do	Elephants' do	Do	Do
122	Do	Do	South niche	Do	Do
123-136	6½"×4½"	Do	Elephants and Lions' friezes	Do	Do
137-164	Do	Do	Wall images	Do	Do
165-183	Do	Do	Torana images	Do	Do
184-195	Do	Do	Mohini do	Do	Do
196-206	Do	Do	Railing do	Do	Do
207-232	Do	Do	Scroll do	Do	Do
233	12"×10"	Kappechannigaraya temple	North-west view	Do	Do
234	Do	Do	South-west view	Do	Do
235	10"×8"	Do	Kesava figure	Do	Do
236	12"×10"	Viranarayana temple	North-east view	Do	Do
237	10"×8"	Do	Do	Do	Do
238	Do	Do	Viranarayana figure	Do	Do
239	8½"×6½"	Do	Bhagadatta and Bhima fighting.	Do	Do
240	Do	Do	View of Vishnu Samudra	Do	Do
241	12"×10"	Do	Do	Do	Do
242	Do	Hoysaleswara temple	Karnarjuna Yuddha	Halebid	Do
243	Do	Do	Do	Do	Do
244	Do	Do	Rama-Ravana do	Do	Do
245	Do	Do	Abhimanyu do	Do	Do
246	Do	Do	Scroll frieze	Do	Do
247	Do	Do	Do	Do	Do
248	Do	Do	Niche	Do	Do
249	Do	Do	Central niche	Do	Do
250	Do	Do	Do doorway	Do	Do
251	Do	Do	Samudra mathana	Do	Do
252	Do	Do	Sukracharya frieze	Do	Do
253	Do	Do	Saptatalachchedana	Do	Do
254	Do	Do	East Middle view	Do	Do
255	Do	Do	Gajendra Moksha, etc	Do	Do
256	Do	Do	Makara frieze, etc	Do	Do
257-301	8½"×6½"	Do	Wall images	Do	Do
302	Do	Do	Swan frieze	Do	Do
303	Do	Do	Makara do	Do	Do
304	Do	Do	Railing do	Do	Do
305-307	Do	Do	Elephant do	Do	Do
308-312	Do	Do	Mythological frieze	Do	Do
313	Do	Do	Lion do	Do	Do
314	Do	Do	Big bull	Do	Do
315-329	6½"×4½"	Do	Wall images	Do	Do
330-339	Do	Do	Elephant frieze	Do	Do
340-344	Do	Do	Lion do	Do	Do
345-346	Do	Do	Horse do	Do	Do
347	Do	Do	Mythological frieze	Do	Do
348	12"×10"	Kedareswara temple	Doorway of South Garbha griha	Do	Do
349-364	10"×8"	Do	Wall images, etc	Do	Do
365-370	Do	Do	Mythological frieze	Do	Do
371-386	8½"×6½"	Do	Wall images	Do	Do
387-389	Do	Do	Mythological friezes	Do	Do
390-392	Do	Do	Lion do	Do	Do
393-394	Do	Do	Horse do	Do	Do
395-400	6½"×4½"	Do	Wall images	Do	Do
401-403	Do	Do	Mythological frieze	Do	Do
404	Do	Do	Elephant	Do	Do
405	10"×8"	Parsvanatha basti	Side view	Bastihalli	Do
406-408	Do	Do	Ceiling	Do	Do
409	6½"×4½"	Do	Yaksha	Do	Do
410	Do	Do	Female figure	Do	Do
411	12"×10"	Santinatha and Adisvara bastis	View	Do	Do

\* Numbers are continued from Appendix 'B' of M A R. 1932



## APPENDIX B.

## List of photographs taken during the year 1932-33

Sl No	Size	Description	View	Village	District
1	12" x 10"	Kesava temple	Front view	Somanathapur	Mysore
2	Do	Do	South-east view	Do	Do
3	Do	Do	Details of friezes	Do	Do
4-29	Do	Do	Mythological friezes	Do	Do
30	10" x 8"	Do	East view	Do	Do
31-72	Do	Do	Mythological friezes	Do	Do
73-74	8½" x 6½"	Do	Large images below plat- form	Do	Do
75-91	Do	Do	Do on the wall	Do	Do
92-94	Do	Do	Views of towers	Do	Do
95-105	Do	Do	Elephant, horse, camel, swans, scroll friezes and railing	Do	Do
106	Do	Do	Top portion of inscription	Do	Do
107-121	6½" x 4½"	Do	Figures on railing	Do	Do
122-188	Do	Do	Large images on the wall	Do	Do
189-145	Do	Do	Different views of the temple	Do	Do
146-155	Do	Do	Elephant, etc, friezes	Do	Do
156	Do	Do	Figures in front of north tower	Do	Do
157-172	12" x 10"	Lakshminarayana temple	Mythological friezes	Hosaholalu	Do
173-186	8½" x 6½"	Do	Large wall images	Do	Do
187-188	Do	Do	Figures in front of towers	Do	Do
189-190	6½" x 4½"	Do	Figures on railing	Do	Do
191	Do	Do	Swans frieze	Do	Do
192-199	Do	Panchalingesvara temple	Wall images	Govindanahalli	Do
200-209	12" x 10"	Lakshminarasimha temple	Large wall images	Nuggahalli	Hassan
210-218	Do	Do	Mythological friezes	Do	Do
214-235	8½" x 6½"	Do	Large wall images	Do	Do
236-239	6½" x 4½"	Do	Do	Do	Do
240-243	8½" x 6½"	Sadasiva temple	Images	Do	Do
244-245	6½" x 4½"	Stone mantapa near pond	Dvarapalakas	Do	Do
246	12" x 10"	Santinatha basti	Front ceiling	Jinanathapura	Do
247-252	6½" x 4½"	Do	Wall images	Do	Do
253	10" x 8"	Akkanabasti	Image	Sravanabelagola	Do
254	Do	Do	Garbhagriha doorway	Do	Do
255	Do	Do	Sukhanasi do	Do	Do
256	Do	Do	Side view	Do	Do
257-258	6½" x 4½"	Do	Figure of Yaksha and Yakshi	Do	Do
259	12" x 10"	Kirtinarayana Temple	North-west view	Talkad	Mysore
260	Do	Do	Interior view	Do	Do
261	Do	Do	Image	Do	Do
262	10" x 8"	Do	North-east view	Do	Do
263	Do	Do	West view	Do	Do
264	6½" x 4½"	Do	East view	Do	Do
265	12" x 10"	Vaidyesvara temple	Front view	Do	Do
266	Do	Do	Doorway with dvarapala- kas	Do	Do
267	Do	Do	South side view	Do	Do
268	Do	Do	North side view	Do	Do
269-270	8½" x 6½"	Do	Figures in navaranga	Do	Do
271	Do	Do	North-east wall	Do	Do
272-279	6½" x 4½"	Do	Wall images	Do	Do
280	Do	Do	Chamunda figure	Do	Do
281	Do	Do	North east wall	Do	Do
282-288	Do	Do	Parvati figure	Do	Do
284	Do	Do	Pillar in navaranga	Do	Do
285-286	12" x 10"	Do	View of Gokarna pond	Do	Do
287	6½" x 4½"	Do	Do	Do	Do
288	Do	Patalesvara temple	View	Do	Do
289	Do	Maalesvara do	View	Do	Do
290	Do	Do	Vishnu figure	Do	Do
291	Do	Do	Pillar	Do	Do
292	12" x 10"	Madhavamantri anekati	View	Do	Do
293-295	8½" x 6½"	Do	Do	Mudukture	Do
296	12" x 10"	Mallikarjuna temple	Hill view	Do	Do
297	8½" x 6½"	Do	Do	Do	Do
298	Do	Do	South-west view	Amritapur	Kadur
299-300	10" x 8"	Amritesvara temple	Ceilings	Do	Do
301-314	8½" x 6½"	Do	Friezes	Do	Do
315	Do	Do	Floral design	Do	Do
316-332	6½" x 4½"	Do	Friezes	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl. No	Size	Description	View	Village	District
333	12"×10"	Lakshminarasimha temple	South west view	Bhadravati	Shimoga
334	Do	Do	North-west view	Do	Do
335	8½"×6½"	Do	Gopalakrishna image	Do	Do
336	Do	Do	Purushottama image	Do	Do
337	6½"×4½"	Do	Vitthala figure	Do	Do
338	12"×10"	Aghoresvara temple	Inner doorway	Ikkeri	Do
339	Do	Do	North-west view	Do	Do
340	Do	Do	Bull mantapa	Do	Do
341	8½"×6½"	Do	North doorway	Do	Do
342-343	Do	Do	Pillars	Do	Do
344	Do	Do	View of linga	Do	Do
345	Do	Do	Figure of Sadasivaraya	Do	Do
346	Do	Do	Water spout	Do	Do
347	Do	Do	View of bull	Do	Do
348	6½"×4½"	Do	Figure of Shanmukha	Do	Do
349	Do	Do	Water spout	Do	Do
350	8½"×6½"	Ramesvara temple	Sukhanasi doorway	Nadkalsi	Do
351-352	6½"×4½"	Do	Pillars in navaranga	Do	Do
353	Do	Do	Chamundi figure	Do	Do
354	1½"×6½"	Mallikarjuna temple	North west view	Do	Do
355-356	12"×10"	Virabhadra temple	Ceilings	Keladi	Do
357	8½"×6½"	Do	Interior view	Do	Do
358	Do	Do	Ganapati figure	Do	Do
359	Do	Do	Vastupurusha	Do	Do
360	6½"×4½"	Do	Figures on the pillar	Do	Do
361	Do	Ramesvara temple	Interior view	Do	Do
362	12"×10"	Madhukesvara temple	Front view	Banavasi	Do
363	10"×8"	Do	Do	Do	Do
364	Do	Do	Interior view	Do	Do
365	Do	Do	Madhava figure	Do	Do
366	8½"×6½"	Do	Side view	Do	Do
367	6½"×4½"	Do	View of bull	Do	Do
368	Do	Do	View of northern maha-dvara	Do	Do
369	Do	Ramesvara temple	Side view	Do	Do
370	12"×10"	Kartabhesvara temple	South view	Kuppattur	Do
371	Do	Do	Ceiling	Do	Do
372	12"×8"	Do	Interior view	Do	Do
373	8½"×6½"	Do	Front view	Do	Do
374	Do	Do	West view	Do	Do
375	6½"×4½"	Do	View of Pillars	Do	Do
376	12"×10"	Tripurantakesvara temple	Sukhanasi doorway	Belgavi	Do
377	Do	Do	South doorway	Do	Do
378-379	Do	Do	Friezes	Do	Do
380	10"×8"	Do	Doorway of south shrine	Do	Do
381	Do	Do	View of mantapa	Do	Do
382	Do	Do	Saptamatrikas	Do	Do
383-384	8½"×6½"	Do	Perforated screen	Do	Do
385-386	Do	Do	Friezes	Do	Do
387-388	Do	Do	Friezes in front mantapa	Do	Do
389	6½"×4½"	Do	Chamunda figure	Do	Do
390	12"×10"	Kedaresvara temple	South view	Do	Do
391	10"×8"	Do	Front view	Do	Do
392	8½"×6½"	Do	Interior view	Do	Do
393	Do	Prabhudeva temple	South side view	Do	Do
394	Do	Pranavesvara temple	Garbha griha doorway	Talgunda	Do
395	Do	Do	Pillar and linga	Do	Do
396	Do	Do	North-west view	Do	Do
397	12"×10"	Hanbharesvara temple	Navaranga doorway	Harihar	Chitaldrug
398	10"×8"	Do	Interior view of Mukha-mantapa	Do	Do
399	Do	Do	Front view	Do	Do
400	8½"×6½"	Do	Harihara figure	Do	Do
401	Do	Do	Side view	Do	Do
402-403	6½"×4½"	Do	Wall images	Do	Do
404	8½"×6½"	Goddess shrine	North-east view	Do	Do
405	Do	Isvara temple	Interior view	Anekonde	Do
406	Do	Do	Ceiling	Do	Do
407	6½"×4½"	Do	Figure on railing	Do	Do
408	Do	Do	Pillar	Do	Do
409	12"×10"	Vidyasankara temple	Plan	Sringeri	Kadur
410	Do	Kesava temple	Plan	Somanathapur	Mysore
411-412	12"×10"	Fall of Saravati river		Gerusoppa	Shimoga
413-414	6½"×4½"	Do		Do	Do
415	8½"×6½"	Lakshminarasimha temple	North-west view	Hole Narsipur	Hassan
416	6½"×4½"	Do	Pillar	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl No	Size	Description	View	Village	District
417	8½" × 6½"	Kesava temple	Wall images	Mosale	Hassan
418	6½" × 4½"	Do	Interior view	Do	Do
419	Do	Do	Yoganarasimha	Do	Do
420	Do	Do	Niche	Do	Do
421	8½" × 6½"	Nagesvara temple	Niche figure	Do	Do
422-423	Do	Do	Wall images	Do	Do
424-425	6½" × 4½"	Do	Do	Do	Do
426	Do	Do	Interior view	Do	Do
427	Do	Do	Niche	Do	Do
428-429	12" × 10"	Buchesvara temple	Ceilings	Koravangala	Do
430-432	8½" × 6½"	Do	Wall images	Do	Do
433-441	6½" × 4½"	Do	Do	Do	Do
442-443	Do	Do	Niche figures	Do	Do
444	Do	Do	Pillar	Do	Do
445	Do	Do	Outside niche	Do	Do
446	8½" × 6½"	Do	Viragal	Do	Do
447	Do	Nagesvara and Govindesvara temples	General view	Do	Do
448-449	Do	do	Doorways	Do	Do
450-453	10" × 8"	Isvara temple	Outer views	Arsikere	Do
454	8½" × 6½"	Do	Interior view	Do	Do
455	Do	Do	Garbhagriha doorway	Do	Do
456-458	Do	Do	Ceiling panels	Do	Do
459	Do	Do	Niche	Do	Do
460	Do	Do	Pillar (outside)	Do	Do
461	6½" × 4½"	Do	Do (inside)	Do	Do
462-463	Do	Do	Wall images	Do	Do
464	12" × 10"	Lakshminarasimha temple	Ceiling	Harnahalli	Do
465	Do	Do	Doorway	Do	Do
466-468	8½" × 6½"	Do	Wall images	Do	Do
469	Do	Do	Interior view	Do	Do
470	Do	Do	Sarasvati niche	Do	Do
471	6½" × 4½"	Do	Bhudevi figure	Do	Do
472-479	Do	Do	Wall images	Do	Do
480	Do	Do	Elephant frieze	Do	Do
481	Do	Do	Lakshminarasimha figure	Do	Do
482-484	12" × 10"	Somesvara temple	Ceilings	Do	Do
485-486	10" × 8"	Do	Do	Do	Do
487	Do	Do	Interior view	Do	Do
488	Do	Do	View	Do	Do
489-490	8½" × 6½"	Do	Wall images	Do	Do
491	Do	Do	Chamundi niche	Do	Do
492	6½" × 4½"	Do	Wall image	Do	Do
493-495	Do	Do	Views	Do	Do
496	Do	Gaunsankara temple	Ganesa figure	Do	Do
497	8½" × 6½"	Kesava temple	Ceiling	Hullakere	Do
498	Do	Do	Interior view	Do	Do
499-500	Do	Do	Outer view	Do	Do
501	Do	Do	Sala group	Do	Do
502	6½" × 4½"	Do	Kesava image	Do	Do
503	Do	Do	South east view	Do	Do
504	Do	Do	Elephant	Do	Do
505	Do	Do	Wall image	Do	Do
506	10" × 8"	Do	Interior view	Aralaguppe	Tumkur
507-515	6½" × 1½"	Do	Wall images	Do	Do
516	12" × 10"	Kallesvara temple	Ceiling	Do	Do
517	8½" × 6½"	Do	Umamahesvara	Do	Do
518	Do	Do	Doorway	Do	Do
519	6½" × 4½"	Do	Side view	Do	Do
520-521	10" × 8"	Lakshminarasimha temple	Outer views	Javagal	Hassan
522-527	8½" × 6½"	Do	Wall images	Do	Do
528	Do	Do	Wall with friezes	Do	Do
529	Do	Do	Main image (Sridhara)	Do	Do
530-531	6½" × 4½"	Do	Friezes	Do	Do
532-533	12" × 10"	Viranarayana temple	Ceiling	Belavadi	Kadur
534-537	8½" × 6½"	Do	Wall images	Do	Do
538-539	Do	Do	Elephant frieze	Do	Do
540	Do	Do	Elephants	Do	Do
541	Do	Do	Railing panels	Do	Do
542	6½" × 4½"	Do	Wall image	Do	Do
543	Do	Do	Pillar	Do	Do
544	12" × 10"	Chattasvara temple	Ceiling	Chatchathalli	Hassan
545	10" × 8"	Do	Do	Do	Do
546-547	Do	Do	Views	Do	Do
548	6½" × 4½"	Ruined temple	Do	Do	Do
549	Do	Neolith in worship	Do	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl No	Size	Description	View	Village	District
550-551	8½" × 6½"	Pond	Niches	Hulikere	Hassan
552	Do	Do	View	Do	Do
553-554	12" × 10"	Hoysaleswara temple	Views of damaged portion	Halebid	Do
555	Do	Do	Saptamatrukas	Do	Do
556	10" × 8"	Do	Ceiling	Do	Do
557-560	12" × 10"	View from Bennegudda		Do	Do
561-562	10" × 8"	Do		Do	Do
563	8½" × 6½"	Do		Do	Do
564	Do	View of fort wall		Do	Do
565	Do	Vuabhadra temple	Side view	Do	Do
566	6½" × 4½"	Do	Sarva Yogi	Do	Do
567	10" × 8"	Lakshmi devi temple	Distant view	Doddagaddavalli	Do
568	Do	Do	Lakshmi figure	Do	Do
569	8½" × 6½"	Do	Kali figure	Do	Do
570-571	Do	Do	Betala figures	Do	Do
572	Do	Do	West Entrance	Do	Do
573	Do	Do	Shrine	Do	Do
574	Do	Do	Wall	Do	Do
575-578	12" × 10"	Channakesava temple	Ceiling	Belur	Do
579	Do	Do	Gaibhagriha doorway	Do	Do
580-588	10" × 8"	Do	Pillars	Do	Do
589	Do	Do	Ceiling	Do	Do
590	8½" × 6½"	Do	Front view	Do	Do
591-592	10" × 8"	Do	Ceilings in front of store room and kitchen	Do	Do
593-595	12" × 10"	Kappechannigaraya temple	Views	Do	Do
596	10" × 8"	Do	Ceiling	Do	Do
597	Do	Do	Sukhanasi doorway	Do	Do
598-599	8½" × 6½"	Do	Front view	Do	Do
600	Do	Saumyanayaki shrine	View	Do	Do
601-602	Do	Do	Pillars of shrine	Do	Do
603	Do	Andal shrine	View	Do	Do
604-605	Do	Do	Pillars of Andal shrine	Do	Do
606	12" × 10"	Mallikarjuna temple	North view	Basaral	Mysore
607	Do	Do	South view of tower	Do	Do
608	Do	Do	Friezes in the south east	Do	Do
609	10" × 8"	Do	Ceiling	Do	Do
610	Do	Do	Interior view	Do	Do
611	Do	Do	West view of pillar	Do	Do
612-622	8½" × 6½"	Do	Details of friezes	Do	Do
623	Do	Do	Saptamatrukas	Do	Do
624	Do	Do	Figure of Mahishasura-mardini	Do	Do
625	Do	Do	Surya figure	Do	Do
626	Do	Do	View of front porch	Do	Do
627	Do	Do	Naga and Nagini	Do	Do
628	Do	Do	Sala	Do	Do
629	Do	Do	Doorway	Do	Do
630	Do	Do	Ganesa figure	Do	Do
631	Do	Do	Wall images	Do	Do
632-639	6½" × 4½"	Do	Do	Do	Do
640	Do	Do	Dvarapalaka figure	Do	Do
641	Do	Do	Bull	Do	Do
642	Do	Do	Elephant	Do	Do
643	Do	Do	Ganesa niche	Do	Do
644	Do	Do	Pillar	Do	Do
645	Do	Do	Horses	Do	Do
646	Do	Do	Pillar in front porch	Do	Do
647	Do	Do	Viragal	Do	Do
648	8½" × 6½"	Do	Do	Do	Do
649	Do	Channakesava temple	South east view	Do	Do
650	12" × 10"	Isvara temple	Ceiling	Budanur	Do
651	Do	Do	Do	Do	Do
652	10" × 8"	Do	Front view	Do	Do
653	6½" × 4½"	Do	Bull	Do	Do
654	Do	Do	Side view	Do	Do
655	Do	Do (new)	Shanmukha figure	Do	Do
656	Do	Do	Ganesa figure	Do	Do
657	10" × 8"	Anantapadmanabha temple	Anantapadmanabha image	Do	Do
658	6½" × 4½"	Do	Do	Do	Do
659	10" × 8"	Do	North view of tower	Do	Do
660	6½" × 4½"	Do	South view of tower	Do	Do
661	Do	Do	South side	Do	Do
662	Do	Do	West view	Do	Do
663	Do	Do	Inscription stone	Do	Do
664	8½" × 6½"	Paravasudeva temple	Front view	Gundlupet	Do

List of photographs taken during the year 1932-33—*concl'd*

Sl No	Size	Description	View	Village	District
665	8½" × 6½"	Paravasudeva temple	Side view	Gundlupet	Mysore
666	Do	Do	Interior view	Do	Do
667	Do	Do	Sukhanasi doorway	Do	Do
668	6½" × 4½"	Do	Figure of a prince	Do	Do
669	Do	Do	Do	Do	Do
670	Do	Do	Do	Do	Do
671	Do	Ramesvara temple	Interior view	Do	Do
672	Do	Do	General view	Do	Do
673	8½" × 6½"	Vijayanarayana temple	Stone image of Paravasudeva	Do	Do
674	6½" × 4½"	Do	Metallic image	Do	Do
675	Do	Do	South-east view	Do	Do
676	Do	Do	Chikka Deva Raja Wodeyar.	Do	Do

## APPENDIX C

## List of drawings prepared during the year 1932-33

1.	Harnahalli	Somesvara temple	...	Ground plan
2	Amritapur	...	Amritesvara temple	Plan looking up
3	Do	.	Do	Ground plan.
4.	Hulkere	...	Pond	Plan
5	Bhadravati	..	Lakshminarasimba temple	Ground plan
6	Dorasamudra (Halebid)		.	Sketch map



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